

WORCESTER FESTIVAL OPENS WITH DETT'S BIBLICAL 'SCENE'

Despite Flood-Crippled Transportation, First Concert of 79th Season Attracts Brilliant Audience

Albert Stoessel Leads

Spalding Plays Beethoven Concerto—Bach Chorale and Ravel's 'Daphnis and Chloe' Suite Round Out Program—Chorus of 300 Heard

By FRANCES Q. EATON

WORCESTER, MASS., Oct. 3.

IN spite of flood conditions which crippled transportation in the neighborhood, Worcester's seventy-ninth festival opened tonight with its customary brilliant audience, not quite so large as usual, but enthusiastically expressive in its approval of the program arranged by Albert Stoessel, musical director. The Worcester Festival Chorus of about 300 members was again the backbone of the opening concert, opening the evening with the Bach Chorale Prelude, 'A Mighty Fortress Is Our God,' arranged by Walter Damrosch, and closing it with an impressive performance of Nathaniel Dett's 'The Ordering of Moses,' a Biblical "folk scene" depicting the journey of the children of Israel through the Red Sea to the Promised Land.

Chief soloist of the program was Albert Spalding, who gave to Beethoven's Violin Concerto his accustomed lofty interpretation, imbuing the work with his own devotional spirit which particularly enhanced the first and second movements. The third movement had the requisite verve and buoyancy, and Mr. Spalding's clear, pure tone and immaculate execution illumined the work throughout. He received a compelling ovation, and played as an encore a Bach Sarabande and Bourrée for violin alone.

Before the intermission, Mr. Stoessel led the orchestra in a colorful and infectious performance of the second 'Daphnis and Chloe' Suite by Ravel.

Dett Work Impressively Performed

The second half of the evening was taken up with Dett's work, which had been heard previously at the most recent Cincinnati Festival, and in New York at the Juilliard School under Mr. Stoessel's baton. Soloists were Agatha Lewis, soprano, who sang the part of Miriam; Grace Leslie, contralto, The Voice of Israel; William Hain, tenor, Moses; and Glenn Darwin, baritone, who assumed the two roles of The Word and The Voice of God. It was an impressive performance of one of the most original works for chorus recently written by

(Continued on page 19)

Chief Figures at Festival Opening



Left to Right, at Top: William Hain, Agatha Lewis and Glenn Darwin; Inset, Grace Leslie. The Lower Picture Shows Albert Stoessel, Musical Director of the Worcester Festival, Acknowledging Applause

CHICAGO CITY OPERA TO OFFER REVIVALS

Six Works Will Be Reinstated in Repertoire—New Singers to Make Chicago Debuts

CHICAGO, Oct. 5.—A special non-subscription performance of 'Otello' on Oct. 29 will touch off the season of the Chicago City Opera, which opens officially two nights later. Paul Longone will be entering his sixth season as manager.

The soprano wing of the opera has been expanded by the addition of Dusolina Giannini, Maria Reining, the Viennese favorite, Eva Turner, and Hilde Reggiani, Italian coloratura. Returning are Kirsten Flagstad, Elen Dosia, Helen Jepson, Beverly Lane, Grace Moore, Rose Bampton, Louisa Hoe, Virginia Pemberton and Hazel Sanborn. Blanche Bradley, Emma Calder, Linda Greb, Eleanor MacKinly and Helen Margolyne are new in secondary roles.

Anna Leskaya, soprano, who has been a member of the personnel of the opera for some years, has also been re-engaged.

Beniamino Gigli and Carl Hartmann are both scheduled for debuts. The remainder of the tenor section is composed of Andre Burdino, Joseph Ben-tonelli, Charles Hackett, René Maison, Armand Tokatyan, Giovanni Martinelli, Galliano Masini, Jean Fardulli, Giuseppe Cavadore, Lodovico Oliviero and Kenneth Marrow (new). Carl Hartmann will presumably take over the roles of Mr. Melchior, who will not return.

James Melton, tenor, will make his debut with the company, singing the role of Lieutenant Pinkerton in 'Madama Butterfly' on Nov. 5.

Bruna Castagna strengthens the contralto group which comprises also Gertrud Wettergren, Eleanor LaMance, Sonia Sharnova, Mari Barova, May Barron, Elizabeth Brown, Margie

(Continued on page 19)

JOHNSON REVEALS METROPOLITAN OPERA PLANS

Fourteen Singers Added to Personnel Including Three Americans—Noted Artists to Make Debuts

Season of 16 Weeks

Five Revivals Are Scheduled, 'Falstaff', 'Orfeo', 'Thais', 'Boris Godounoff' and 'Louise'—Four of Last Season's Successes to Be Retained in Repertoire

PLANS for the fifty-fourth season of opera at the Metropolitan Opera House, including the list of revivals and the new artists engaged, were made public by general-manager, Edward Johnson, on Oct. 3. These included five operas, all absent from the repertoire for a number of seasons, fourteen singers new to the Metropolitan, some of whom have not yet been heard in this country, a new ballet master and a new assistant conductor.

The season will begin on Monday, Nov. 21, and will continue for sixteen weeks. Mr. Johnson said that there had been a question of adding two more weeks but the decision was finally made against it. The revivals include Gluck's 'Orfeo' with Kerstin Thorborg in the title-role; Verdi's 'Falstaff' in which Lawrence Tibbett made his first great success as Ford in 1925, but this time with Mr. Tibbett in the title-role; Charpentier's 'Louise' with Grace Moore; Massenet's 'Thais' with Marjorie Lawrence and John Charles Thomas, and Mussorgsky's 'Boris Godounoff' with Ezio Pinza. Beethoven's 'Fidelio' will also be given, with Kirsten Flagstad as Leonore. Four outstanding successes of last season, 'Otello', 'Der Rosenkavalier', 'Elektra' and 'Salome' will be retained.

The new singers include:

Lina Aimer, coloratura soprano, native of Turin and graduate of the Milan Conservatory. She made her debut as Lucia in Turin in 1934, and has sung in Genoa, Parma, Florence, Palermo, in London, Lisbon and Cairo.

Maria Caniglia, dramatic soprano, who is a native of Naples and a graduate of the Conservatory of San Pietro a Majella in that city. Her debut was made in Turin in 1930 in 'Elektra', and she was at once engaged for the Carlo Felice Theatre in Genoa and the Teatro Reale in Rome. She has sung in the principal Italian cities, also in Budapest, Vienna, Berlin, Paris, London and Buenos Aires.

Mafalda Favero, lyric soprano, was born in Ferrara and studied at the Bologna Conservatory. Her debut was made as Liu in 'Turandot' in Parma in 1928. Heard by Toscanini at a concert

(Continued on page 8)

Salzburg Hears Seven Operas

Furtwängler, Knappertsbusch, Böhm and Gui Are Conductors of First Festival Under New Regime—Kamann Svanholm, Jerger and Tutsek Heard Among Singers New to These Events

By GERALDINE DECOURCY

SALZBURG, Sept. 18. THIS year Salzburg, like the melancholy Jacques, was left and abandoned by its velvet friends, which of course is more a political than an artistic repercussion, and equally of course quite beside the mark in a critical estimate of the seasonal activities of this uniquely damp spot on the Salzach. The fact is mentioned to substantiate rumor; furthermore it so changed the pictorial atmosphere of the auditorium and the other outward and visible signs of the festival weeks from July 23 to Aug. 31, that the Salzburg habitué felt he had been transported to another world, to say nothing of the fact that it shot the humor of the native taxi brigands and hotel keepers to the depression point and struck municipal finances a staggering blow from which it will take some little time to recover.

Program Differs Little

The musical offerings differed very little from the customary schedule. Some international favorites were missing and

a few newcomers from Germany entered the scene; there was the same proportion of deplorable singing and an unprecedented amount of unpreparedness, which proved a pernicious combination, at least for the ears of those attuned to the high-powered efficiency of the German opera companies who, furthermore, have always found it difficult to concur wholeheartedly in the fulsome plaudits rained upon Salzburg during the former dispensation.

It was probably one of the major errors of the festival administration to overlook these circumstances and adhere to a schedule which it might have been wiser to have abandoned for a season until the usual tourist cavalcade had regained its sangfroid, or the new administrators could have taken a more careful stock of their artistic assets and liabilities. When the political bomb-shell struck the artistic fabric, the Bayreuth, Munich and Zoppot festivals had already taken their toll of top-notchers, leaving Salzburg nothing but the Vienna residue, the Italian phalanx, and some of the lesser stars that twinkle in the provincial firmament. The result was

(Continued on page 6)

ORMANDY APPOINTED PHILADELPHIA HEAD

Named Musical Director of Orchestra and Is Given a New Three-Year Contract

PHILADELPHIA, Oct. 5.—Eugene Ormandy has been appointed musical director of the Philadelphia Orchestra and Leopold Stokowski's participation in the affairs of the orchestra, except for appearances as conductor for some of its concerts, is at an end. The post of music director, formerly held by Stokowski and discontinued in 1934, gives Mr. Ormandy full authority over the orchestra's personnel, the content of programs, and the selection of soloists and guest-conductors. Mr. Ormandy has been given a new three-year contract, effective from 1938 to 1941, and almost at the same time the statement was made that Stokowski had agreed definitely to conduct eleven concerts, possibly fourteen, beginning on March 13, 1939, and continuing to April 5.

Changes in Personnel Made

The beginning of the orchestra's 39th season finds the organization numbering 101 musicians, the personnel is virtually the same as last year with some changes. Realignment of the horn section places Clarence Mayer, a member of the ensemble for a dozen seasons, at the first desk, and associated with him will be Americo Anthony Tomei, who joined the orchestra this season. Other newcomers in the horn section are Herbert Pierson and Mason Jones, both graduates of the Curtis Institute of Music. Two other Curtis graduates, Gabriel Braverman, viola, and Irven Whitenack, contrabass, are new. At this writing the post of bass-clarinete is open, due to the somewhat sudden resignation of Lucien Cailliet, who also held the post of "official transcriber" and was represented in this capacity many times during the past few seasons.

Of interest in the forthcoming season are four Brahms programs, which will

(Continued on page 19)

BARBIROLI TO OPEN PHILHARMONIC YEAR

Will Conduct for Twenty-Six Weeks of Season—Enesco to Lead Remainder

The ninety-seventh season of the New York Philharmonic-Symphony will begin on Oct. 20 when John Barbirolli, regular conductor of the orchestra, will offer a program consisting of the Overture to 'Der Freischütz' by Weber, Sibelius's 'The Swan of Tuonela' and 'The Return of Lemminkainen', which latter work has not been included in the Philharmonic's repertoire since 1902, when it was conducted by Emil Paur. After intermission Mozart's Adagio and Fugue for strings (K. 546), and Beethoven's Fifth Symphony will be performed. The program will be repeated on the following afternoon. This will be the first pair of concerts in the odd subscription series.

Novaes to Play Beethoven

A week later the even series will begin on Oct. 27, the program to be repeated on Oct. 28. Guionar Novaes, Brazilian pianist, will be the soloist in the Beethoven Piano Concerto No. 4 in G. Mr. Barbirolli will conduct the Handel Concerto Grosso for strings in B Minor, Op. 6, No. 10, and the Brahms Second Symphony.

Rehearsals begin on Oct. 17, under Mr. Barbirolli. This will be his third season with the society and of the twenty-eight weeks of concerts which are scheduled, Mr. Barbirolli will conduct twenty-six. Two weeks have been allotted to Georges Enesco. He will have as one of his soloists his former pupil, Yehudi Menuhin. Mr. Enesco will also conduct the premiere of his latest work, 'La Villageoise', which he has dedicated to the society.

Mme. Novaes will be the soloist again on Oct. 30 when she will play the Piano Concerto No. 2 in F Minor by Chopin. Mr. Barbirolli will conduct Berlioz's 'Benvenuto Cellini' Overture, Griffes's 'The White Peacock', and Brahms's Second Symphony at this concert.

PHILHARMONIC PRIZE WINNERS



David Van Vactor



Mark Wessel

David Van Vactor's Symphony in D won the New York Philharmonic-Symphony Society's annual \$1000 award for a major symphonic work in the 1937-'38 American Composers' Awards. Mark Wessel's symphonic poem, 'The King of Babylon', won honorable mention.

Seven new members have been added to the orchestra. These include three viola players, Harry Hyams, who has served as first violinist with the Juilliard Orchestra and has also played with the Chautauqua and Worcester orchestras; Joseph Fick, who came to America for the first time when he toured with Arturo Toscanini and the La Scala Orchestra in 1920, and Calman Fleisig, head of the ensemble department at the Music School Settlement. A new 'cellist is Milton Forstat, former member of the National Orchestral Association, the Musicians Symphony of New York and of the Society of the Friends of Ancient Instruments. Two new contra-bass players are Carlo Raviola and Homer R. Mensch. The former was a member of the Metropolitan Opera Orchestra, and the latter played with the Pittsburgh Symphony last season. Albert Goltzer, new oboe player, was for three years a member of the National Orchestral Association. All first-desk men of the orchestra will return to their posts again this year.

Young People's Series

The Young People's Concerts of the Philharmonic-Symphony, of which Ernest Schelling is conductor, will begin their sixteenth season on Nov. 19. The other five dates of the subscription series are Dec. 17, Jan. 14, Jan. 28, Feb. 18 and March 18. Mr. Schelling will also be heard as piano soloist with the Philharmonic-Symphony under Mr. Barbirolli on Jan. 12, 13 and 15.

In October Mr. Schelling, who is now in Europe, will make four appearances in Holland as conductor and soloist: with the Concertgebouw Orchestra in The Hague on Oct. 13, twice in Rotterdam on Oct. 15, and in Amsterdam on Oct. 16. He will sail for New York on Oct. 19.

Philadelphia Civic Symphony Begins New Season

PHILADELPHIA, Oct. 5.—The Philadelphia Civic Symphony, J. W. F. Leiman, resident conductor, gave a Bach-Beethoven-Brahms program in Irvine Auditorium on Oct. 2, beginning its 1938-39 season. Bessie Freed, pianist, and Armand DiCamillo and Angelo Petrella, violinists, were soloists. The orchestra will again give concerts on alternate Sunday afternoons in Irvine Auditorium. Guest conductors will include Horace Britt, Isadore Freed, Sylvan Levin, Tibor Serly, Arthur Cohn, Daniel Saidenberg, Fritz Mahler, Fritz Fall, Anton Erede, N. Lindsay Norden, Armand Balendonck and Cesare Sodero. W. E. S.

HOFMANN RESIGNS AS CURTIS HEAD

Pianist Says Directorial Duties Interfere with Other Musical Interests

Dr. Josef Hofmann, celebrated pianist, has resigned from the post of director of the Curtis Institute of Music of Philadelphia, it was announced on Sept. 27. In making the announcement, Dr. Hofmann said:

"I sincerely regret resigning as director of the Curtis Institute of Music, a post I have held for twelve years, but as the directorial duties absorbed a great deal of time, they interfered with others of my musical interests."

Dr. Hofmann did not specify what these other interests were, but it is rumored that, in addition to the extensive concertizing which always occupies a large part of each of his musical seasons, he will make phonograph records. Hitherto his heavy schedule has not permitted him to take advantage of new recording processes which have been in effect for the past decade, during which time he has been too thoroughly occupied with concertizing and administrative responsibilities. It is also supposed that he will give more time to composition, as it is known that his activities have not permitted him to put down on paper the musical score of an opera pantomime he conceived several years ago.

Resignation Accepted with Regret

Mrs. Mary Louise Curtis Bok, founder and president of the Curtis Institute, accepted his resignation with regret, saying:

"As it is his desire to resign as director of the Curtis Institute, I must accept his resignation. My gratitude will go on through the years for all that he has done for the Curtis Institute, and I hope very much that he will see his way to remain as the head of the Piano Department and to continue teaching at our school."

Asked whether he would continue to teach, Dr. Hofmann replied, "Definitely—in the future, if not at present, as I believe teaching is a duty the concert artist should fulfill." It is not known whether he will accede to Mrs. Bok's wish and remain at the institute. No successor had been appointed to Dr. Hofmann at the time MUSICAL AMERICA went to press, but it is understood that Mrs. Bok will continue to be active in the school's work, purposes and ideals.

The Curtis Institute was founded in 1924 at the instance of the late Edward Bok, and his widow has continued to maintain it with generous subsidies. Dr. Hofmann was head of the piano department from the beginning, and accepted in 1926 a previous invitation to become director.

Harrisburg Symphony Resumes Rehearsals

HARRISBURG, PA., Oct. 5. — The Harrisburg Symphony has resumed rehearsals under its conductor, George King Raudenbush. The first concert will be given in The Forum, State Education Building on Oct. 18. The membership of the orchestra is eighty-five. L. R. M.

The photograph of Beniamino Gigli reproduced on the front cover of this issue is by Peace, Rome.

SIXTH VENICE MUSIC FESTIVAL REVEALS NEW TRENDS

Thirty - Three Contemporary Composers of Fourteen Countries Represented During Week of Music—"Retrospective Concert" Also Included

By GUIDO M. GATTI

VENICE, Sept. 15.

IF we chose to begin this chronicle of the Sixth International Festival of Contemporary Music, held in Venice from September 5 to 13, with a *boutade*, we might say that the best compositions we heard were those already known to us—compositions written some years ago, which have become the classics of the modern symphonic repertoire. However, we have only warm praise for the alert organizers of the festival, Mario Corti and Goffredo Petrassi, for having included in their program this Retrospective Concert of Music of the Last Thirty years. This comprised Ferruccio Busoni's Two Studies for 'Doctor Faust', Maurice Ravel's 'Daphnis et



G. M. Gatti

Ildebrando Pizzetti, Composer, and Guido M. Gatti, Critic and Author of the Accompanying Article

Chloe' Suite No. 2, Ottorino Respighi's 'Fountains of Rome', and the 'Sacre du Printemps' of Igor Stravinsky.

Obviously, this was music of more than just competent merit, music reflecting diverse personalities (and of diverse value), but all of it representing determined and precise tastes and clear esthetic tendencies. Even twenty-five years after its birth Stravinsky's broad and vigorous fresco (which previously had had only one complete performance in Italy—at Florence) still struck us in all its brilliance. Even without the scenic spectacle, which, to be sure, is an important part of the work—we could not help marvelling at, and at times being stunned by the force and concentration of this idiom, so new and expressive, which has immeasurably enriched the modern musical dictionary.) Beside the dynamism of Stravinsky the delicate and even profound sensuousness of Ravel, far from closing contour, was thrown into higher relief by contrast. Equally interesting is the contrast between Busoni's Studies, so quintessential and almost immaterial in texture, and the open and luminous, if a little superficial, decorations of Respighi's symphonic poem.

There should be at least one such program in every festival of contemporary music, especially in those which function periodically, as do the one at Ven-

ice and the I.S.C.M. The complaint is often made that the really interesting compositions heard at these international gatherings are few in number and out of all proportion with the quantity of pallid and mediocre works that leave no trace behind, not even in the memories of those hearing them. The charge is legitimate, but on the other hand it must be admitted that it is almost impossible to fill programs of five and six concerts year after year with symphonic and chamber music either of the first order or otherwise deserving of special consideration. Significant works of art, or just works of art, are not born by the dozen. The man who organizes these festival affairs is obliged to discharge the function of critic in surveying the musical activity of a decade, of twenty-five years, or of a century, and bringing to light the essential moments of its creative evolution and thus reconstructing the peculiar physiognomy of a period.

Consequently, without abandoning the practice of making known unpublished works and unfamiliar composers, it would be advisable to review the productions of the last twenty or thirty years periodically. There would probably be injustices to correct regarding certain composers and certain compositions, and the element of de-

tachment would certainly bring a more objective judgment. Besides which, everyone would welcome a rehearing of the beautiful works in meticulously accurate performances. Nor should we exclude the possibility, given the chance to restudy them at close quarters, of finding something new and different even in familiar pages.

Tendency Toward Emotionalism

If we were to infer some predominant sign of esthetic orientation from among the compositions presented at the Venetian festival, we should speak of an almost general tendency towards more solidly constructed forms and increasingly manifest emotionalism. Whether in the choice of subject or in the setting of texts (in the music for voice), it is rare to meet that incorrigible rejection of feeling which constituted the fundamental note of the music of ten years ago. The same composers who championed "objective" art, today offer us pages embodying every note of their gamut of feeling, inaugurating a style which is as little nineteenth century as that of their previous works and seems to have its roots deeply embedded in their innermost selves.

A symptom of this orientation—which demands longer discussion than is possible here—is apparent in the predilection of many composers for sacred texts, biblical and evangelical. During the last few years we have witnessed in music a veritable



A Quartet of Participants at the Venice Festival. From the Left, G. Francesco Malipiero, Paul Hindemith, Goffredo Petrassi and Nino Sanzogno

Mitropoulos, Molinari, Sacher, Sanzogno and Parodi Conduct —Festival Denotes "Tendency to Emotionalism as Opposed to the Objective in Art"

flowering of psalms in every European country—often the work of composers far removed in temperament and personal belief from religious faith, who at a certain stage in their activity, have felt the need of leaning on something certain and profound as a reaction against the enticing "pure-art" game of dreams. At Venice this school, which to simplify matters we shall call "neo-Christian," was represented by more than one composer, among others Giorgio Federico Ghedini, a Piedmontese musician scarcely known outside Italy. Ghedini, now in his forty-sixth year, has to his credit, a long list of works in every form. He has been admired for his formal skill and nobility of inspiration. Until recently he was shackled to a second-hand Brahmsianism and a fixed and arid technique. By applying himself to religious, or merely "spiritual," themes, he has now succeeded in giving us some excellent samples of lyric and dramatic declamation, such as in the three-act opera, 'Maria d'Alessandria', successfully produced last year, and in the two 'Cantate spirituali' for single voice and a few instruments, presented in Venice. He has discovered, too, the right musical accent for the two fragments from 'Ecclesiastes' and the 'Apocalypse', evoking a suitable atmosphere without recourse to the archaic forms of liturgical cantilena. His declamation unfolds fluidly and the dramatic emphasis falls where it should. Of less expressive nobility is Ettore Desderi's 'Psalm LXXXVII', for baritone and orchestra. Desderi belongs to the group of composers whose trend is towards the restoration of sacred and liturgical music. And to complete the Italian side of the picture there was the brief symphonic fragment of Vito Frazzi, 'La Morte di Ermengarda', a musical exposition of a famous chorus by Alessandro Manzoni, and the 'Introduction, Passacaglia and Finale' of Giovanni Salviucci, the valiant young composer of Rome who died suddenly last year at the age of thirty.

Not religious, but striving in some way for the same elevation of feeling and thought, is Conrad Beck's 'Cantata da camera', for soprano, strings, flute, and piano. On the other hand, the seven sonnets of Louise Labé set to music by the composer from Basilea, though frequently vibrant with lyric feeling, bear down too

(Continued on page 27)



Gathered in Front of the Fenice Theatre in Venice, Are, First Row, from the Left, Gino Gorini, Winner of the 1938 Vienna Competition, and the Composer Luigi Dallapiccola. Second Row, Nino Sanzogno, Conductor of the Fenice Orchestra; Goffredo Petrassi, Composer and Manager of Ente Autonomo Teatro La Fenice, and Mrs. Guido Gatti, Harpist. Third Row, Mr. and Mrs. Paul Sacher (the Former a Basle Conductor), and Mrs. Dallapiccola



Arthur Honegger, Composer (Left), with the Harpist, Clotilde Aldrovandi and R. A. Mooser, Swiss Critic (Right)

SALZBURG FESTIVAL CONTINUES UNDER NEW REGIME

(Continued from page 4)

that all the performances were suffused with an unrest and extemporaneousness completely foreign to a well-graced musical performance in Central Europe. In addition, the public that was marshalled by official decree to save the artists from "gazing like Titus at Jerusalem at vacant seats and empty halls" was primarily interested in the scenery and marked such a revolutionary change in the visual and financial aspects of the festival as to make even the most sanguine supporter tremble for the future of an activity that has been built primarily on the unstable sands of fashion.

The large bus loads of Strength-through-Joyers that trundled daily into the city was fascinated by a scenic panorama that has been a closed book to them for some years. The music was a secondary consideration. Therefore, if the festival is to regain its old attraction and its international public, the 1938 audience will have to disappear. If this is an idle dream under a socialistic régime, then the artistic niveau of the performances will have to be raised considerably to meet the growing artistic consciousness of a public that is being fed richer fare nearer home.

Furtwängler Is Star Conductor

Furtwängler, the star conductor of the festival and to a certain extent its Supreme Musical Lord, made his first appearance there as a conductor of opera. In this respect, his primary occupation was 'Meistersinger', which opened the festival and according to present plans will be the permanent curtain raiser in order to stress the real nationality of the summer carnival. But it looked for one hectic moment as though temperament would also obscure this shaft of artistic sunlight when the conductor refused at the eleventh hour and for reasons peculiarly his own, to participate in the opening official ceremonies. A substitute being at hand, the disturbance subsided, and everybody was relieved and happy, though it must have been a very keen disappointment to Furtwängler not to be surrounded by the enthusiastic, international public that rewards him with such sweet praise in London and Paris. Here he had an orchestra after his own heart and one that is capable of a more expansive quality of beauty than his own crack, well-drilled Berlin organization.

In its outward setting, 'Meistersinger' was the same as last year, but the singers fell a good bit short of the gala mark. Karl Kamann of the Chemnitz Opera, who sang Sachs, is a useful artist who is said to embody Furtwängler's conception of this rôle to a high degree; but the voice is a little dry and otherwise failed to convince the listener that it was possessed of those latent qualities that might some day lend greatness to his interpretation. Set Svanholm of the Royal Opera in Stockholm had little distinction of bearing as Stolzing, but the voice has metal in it and rang free when he overcame the nervous strain that hampered him at the beginning. Alfred Jerger's Beckmesser was another Salzburg novelty. That had effective qualities after one grew reconciled to his over-dependence on gesture.

'Fidelio' Is Well Performed

'Fidelio' has a long and brilliant record in Salzburg and its chronicles there blaze with the names of Franz Schalk and Richard Strauss as well as a long line of noble singers. Hans Knappertsbusch, who held the baton this year, is an able conductor. He is not the untiring rehearser of orchestral subtleties that culminate later in mira-



PRINCIPALS
IN
'MEISTERSINGER'



Marta Rohs as Octavian in 'Rosenkavalier'



German Railroads Information

cles, but he has a great gift of suggestion and can often sweep his cohorts to a victory. The performance, though far from exceptional, had a vigor and a pointedness in its preparation, not only around the conductor's desk, but also about the work of Helge Roswänge and Gertrude Rünger, two artists of sterling worth. Rünger by dint of her extraordinary musicianship and unswerving perseverance is rapidly mounting to the top rank of German dramatic sopranos. Always a fine dramatic actress, she now adds to it a voice of richness and warmth. Histrionically, one felt that this rôle was not entirely sympathetic to her, but in spite of a certain awkwardness of gesture, she sang with complete command of vocal technique.

Böhm Conducts 'Rosenkavalier'

Karl Böhm of Dresden conducted an adequate performance of 'Rosenkavalier' in the Vienna settings of Alfred Roller and with Viennese artists, with the exception of Dresden's famous young Octavian, Marta Rohs. As a partner to Hilda Konetzni, Rohs's voice is a little small and often failed to ride over the accompanying tone, although Böhm's orchestra may be held responsible for a bit of this. The Festspielhaus with all its additions is still out-distanced by the Dresden Opera, and the Vienna Philharmonic is a different body from its Dresden counterpart, so Böhm was probably not responsible for a frequent lack of balance between stage and orchestra that has never been accounted one of his peccadillos. As a blanket criticism the performance was fair and agreeable.

'Figaro,' sung in Italian by cast including Stabile, Pinza, del Signore and Cravenco, with the German singers Cebotari,

Rethy and Rohs, was the best of the Salzburg program. Alfred Roller's scenery was retained from last year, Knappertsbusch conducted and Wolf Völker of the Berlin State Opera made a few minor changes in the stage business, but otherwise everything remained as heretofore. Cebotari's Contessa was not marked by the lovely skyward lilt in the voice that has always made her singing so charming, yet she managed to recapture some of the old quality in her Zerlina in Böhm's performance of 'Don Giovanni'. Robert Kautsky, a stepson of Ilse Kechert, one of the three children for whom Hugo Wolf wrote the 'Epiphanias', designed new sets for 'Giovanni' which employed heavy curtains in very effective ways and created a beautiful and impressive stage picture in most instances.

Luise Helletsgruber, to whom unkind fate had allocated the Donna Elvira, was saddled with a task so obviously beyond her means that any further comment would be sovereign cruelty. Yet this was the main factor in the catastrophe. If Salzburg desires to base its fame and future on the perfection of its Mozart performances, then the first and great commandment must be to avoid a heterogeneous casting such as

Top Left: Alfred Jerger as Beckmesser

Left Centre: Maria Reining as Eva

Left: Set Svanholm as Walther

this year's when every artist was distinguished from his fellows by a totally different style and school. Sung in Italian with a cast half Italian and half

German, a German conductor and stage director, and an insufficient number of intensive rehearsals, there was nothing for the Mozart lover to do but stroll among the ruins and harken exclusively to the eloquent music of Pinza, whose art is great enough to make him always superior to his surroundings.

'Falstaff' under Vittorio Gui and with Mariano Stabile in the title role, supported by an all-Italian cast with an Italian stage director, fared much better, although with the exception of Stabile there were no outstanding artists in the organization and a good deal of unpleasantly shrill singing on the part of the ladies.

'Tannhäuser' Is an Addition

'Tannhäuser' was another addition to the Salzburg program. In accordance with original plans, Emil Preterorius of Munich was to have designed the scenery, but pressure of other duties making this impossible, the commission was given to Kautsky who held strictly to conventional lines. He is not such a subtle colorist as Preterorius and much of his accomplishment here had an unpleasantly brilliant hue. Svanholm was a better Tannhäuser than a Stolzing, and Piroška Tutsek of the Royal Opera in Budapest, who has been engaged to fill the vacancy in Vienna left by Kerstin Thorborg's departure, has a lovely mezzo voice of mellow quality. Besides, she is young and fair to look upon, which gave plausibility to her Venus and Magdalena.

The C Minor mass given in St. Peter's Church was conducted by Meinhard von Zallinger of Munich, who was assisted by a fine quartet, consisting of Felicie Hüni-Mihaczek, Julius Patzak, George Hann and Helene Vierthaler. Mme. Hüni-

Mihaczek's singing in the 'Kyrie' and 'Agnus Dei' was as pure and transcendently beautiful as one could ever hope to hear. It was one of the bright spots of the festival. Von Zallinger's reading had a fine, manly vigor and like his 'Giovanni' at Munich showed deep musical feeling and an eye and ear for the infinite details that make perfection. The concerts in the Cathedral under Joseph Messner had less able soloists, but they were also more modest in their artistic pretensions and derived most of their charm from the liturgical atmosphere that surrounded the works and their performance.

The disused riding school that has served Salzburg as Festspielhaus for so long was completely remodeled for this year's festival. The stage was shifted to the opposite end of the building, a new balcony was added which provided additional seating space for about 500, the orchestra pit was lowered, a large pipe organ installed with the pipes flanking the proscenium arch, a central loge placed in the centre of the first gallery for the use of official dignitaries and the tone of the auditorium brightened by steel blue upholstery on the seats. Plans are now underway to convert the old building into a permanent municipal opera, and to erect a new Festspielhaus somewhere in the centre of the city to be used exclusively for the summer festivals.

MANY VISITING ARTISTS TO BE HEARD IN OSLO

Pianists, Violinists, Singers and Chamber Music Ensembles Are Scheduled to Appear

OSLO, NORWAY, Oct. 1.—The concert season in Oslo will be marked by the appearance of notable visiting singers and instrumentalists in recital. The Russian pianist, Alexander Borowsky, has already appeared, playing in recital on Sept. 17.

Among the other pianists who will be heard are Alexander Brailowsky, Alfred Cortot and Arthur Rubinstein. The violinists who will be heard include Nathan Milstein, Fritz Kreisler, Josef Szigeti, and for the first time in Oslo, Yehudi Menuhin. Among the singers who are scheduled to be heard are Yvette Guilbert and the American tenor, George Perkins Raymond, who will appear on Oct. 1. Lily Pons, coloratura soprano of the Metropolitan Opera and the films, will sing on April 1. Two chamber music ensembles, the Hart House Quartet and the Budapest Quartet are also scheduled to appear during the season.

New York Philharmonic-Symphony Appeals for Funds for Education

The committee on ensemble musical training and scholarship of the Philharmonic-Symphony Society of New York has made an appeal for funds in order that its work may not be curtailed this winter. The committee makes it possible for talented young people to study with the first-desk men of the New York Philharmonic-Symphony and eventually to graduate into positions with orchestras throughout the country. Thirty-nine young musicians have been placed in major orchestras, eight at first desks and three have found full time teaching positions under its auspices.

George Kugel Transfers Office from Vienna to Paris

The Viennese concert manager, George Kugel, has transferred his office from Vienna to Paris, where he has joined forces with Concert Office Mary Bran, Pleyel Building, 252 Faubourg St. Honoré.

TENTH BERKSHIRE CHAMBER MUSIC FESTIVAL HELD

Quartets by von Webern, Bridge, and Gruenberg, Jacobi's 'Hagiographa', and a Quintet by Toch, All Dedicated to Mrs. Coolidge, Have Premieres

By CARLETON SPRAGUE SMITH

PITTSFIELD, MASS., Sept. 24.

THE twentieth anniversary of the Berkshire Chamber Music Festival took place amid the flood difficulties on Sept. 21, 22 and 23 in the temple of music on South Mountain at Pittsfield. Despite the fact that bridges were down and roads under several feet of water, a large audience, among whom were musicians from all parts of the country, was on hand to listen to the five morning and afternoon concerts. Those who started early reached Pittsfield without mishap, but the critics of our larger cities, who are seldom in their seats until the first work of a program is over, were prevented by the relentless elements from "getting the news," though it is reported that some of them started several times for South Mountain only to be turned back. This was the tenth festival.

Many Premieres Given Formerly

It is fitting, before discussing the present festival concerts, to look for a moment on the accomplishments of this series during the past twenty years. Among the first world performances, mention may be made of Ernest Bloch's Suite for viola and piano, Bohuslav Martinu's String Quintet, Francesco Malipiero's 'Rispetti e Strampotti' as well as his 'Stornelli e Ballati', Eugene Goossens's 'Phantasy' Sextet, John Alden Carpenter's Quintet for piano and strings, Edward Burlingame Hill's Sextet for wind instruments, David Stanley Smith's String Quartet Op. 46, and Roy Harris's piano trio. The seventeen first American performances included Elgar's Quartet in E Minor Op. 83, Hindemith's Quartet in F Minor, Op. 10, Max Reger's Sextet in F, Op. 118, Respighi's Concerto a cinque, with orchestra, and Arnold Schönberg's Third Quartet Op. 30. Thirty-nine of the compositions played at the festivals have been dedicated to Elizabeth Sprague Coolidge. Her services to chamber music are so extraordinary that it is impossible to find words adequate to express the feelings musicians all over the world have for this remarkable friend of music. The Berkshire festivals are but one of her many undertakings and yet they are of especial significance as her great work really began with them. It was eminently suitable that some sort of a memorial should commemorate this particular festival, and the handsome bas-relief of Mrs. Coolidge, designed by Sir Henry H. Kitson, was unveiled at the close of the first concert.

The opening Wednesday afternoon's program, the first half of which was devoted to Beethoven, the second to Brahms was recapitulatory in character. All the compositions had been played at least once at previous festivals and Beethoven's glorious E Flat String Quartet, Op. 27, which opened the proceedings was also given to inaugurate the first festival on Sept. 16, 1918. It was again performed by the Berkshire Quartet, founded in 1916, the only change in the personnel being Jacques Gordon for Sergei Kotsarsky. The other three members of



© Henry H. Kitson
The Bas-Relief of Mrs. Elizabeth Sprague Coolidge by Sir Henry H. Kitson, Which Was Unveiled at the Pittsfield Festival

the group, Messrs. Kortschak, Evans and Stoeber, have played more often at the South Mountain Temple of Music than any other musicians and Mr. Kortschak, with Mrs. Coolidge, is largely responsible for the high artistic level which has been maintained from the beginning.

Beethoven's Irish, Scotch Songs Heard

Unusual and seldom heard today was the second group of six Irish and Scotch songs by Beethoven, written for the publisher, George Thomson of Edinburgh, from 1810 to 1815. Haydn arranged over two hundred and thirty and Weber ten folk songs for this enterprising Scotchman and they are well worth examination today. Beethoven's settings are a curious mixture of Celtic folk song and German romanticism, generally simple and naïve though at times amusingly bombastic. That Beethoven attached considerable importance to these pieces is evidenced by the fact that the Seventh Symphony, written during this period, is indebted thematically to some of the Irish Tunes.

The Brahms String Quartet in G, Op. 111, was performed, after the intermission, by the South Mountain Quartet, founded in 1926, consisting of Miss Parlow and Messrs. Held, Ideler and Willeke. The extra viola part was played by Albert Sprague Coolidge, son of the founder. The concert closed with Brahms's 'Liebeswalzer', Op. 52, for vocal quartet and piano four hands. Mrs. Coolidge again played the secondo part of the piano as she had fifteen years before at the sixth festival. The singing of Dorothy Baker, Saida Knox, Lucius Metz and Reed Kennedy was simple and unaffected in both the Beethoven folk songs and Brahms's 'Liebeswalzer' and deserved the warm applause it received.

Thursday morning's concert was in some ways the most notable of the series. After a masterly rendition of Schubert's sublime Quartet in A Minor, Op. 29, Messrs. Kolisch, Kuhner, Lehner and Heifetz gave three first performances, all dedicated to Elizabeth Sprague Coolidge, of works written in 1937-38. The first composition, a three movement Quartet, Op. 28, by Anton von Webern, though short and ingenious, seemed to dwell too much on its pizzicato effects,

seventh skips and odd rests to be convincing. It gave the impression of an intellectual study rather than a unified work and despite its brevity was monotonous.

Jacobi's Narratives Performed

Frederick Jacobi's 'Hagiographa', three biblical narratives for string quartet and piano, was admirably performed by Irene Jacobi and the Kolisch group. The three sections entitled 'Job', 'Ruth' and 'Joshua' were intended to give a contrasting though coherent picture, inspired by these three old testament figures. The first two movements were more alike in mood than the last section which, with its reference to trumpets, was the most dramatic of the three. For this listener, the Narratives might have been more Hebraic in character without losing any of their excellent workmanship. The melodic line could also have been more oriental and the harmonic background less rich. On the other hand there are many ways of looking at this literary material.

Louis Gruenberg's Second Quartet, Op. 40, was an outstanding success. It is the work of an able craftsman who knows exactly what he wants to say and says it. Unfortunately, the composition is somewhat prolix. If there is a criticism to be made of certain of the modern works performed at the South Mountain Festival, it is that in common with much contemporary music, the amount of intellectual material and ingenuity displayed in its use is so great that the ear frequently becomes fatigued. This is particularly true when several such compositions are played one after the other. Gruenberg's slow movement was his most affecting and was excellently played by the quartet. Technically the whole composition was one of the most finished of the first performances and seemed to meet with the greatest approval.

The third concert, on Thursday afternoon, began with Mozart's Quintet for piano and wind instruments (K. 452), given for the fourth time at these festivals. Carlos Salzedo in the role of pianist, substituting for Mr. Sanromá, who was unable to be present owing to the flooded highways between Boston and Pittsfield, was joined by Messrs. Van Amburgh, Mullenix, Puletz and Del Busto of the Barrère Ensemble. The performance unfortunately suffered from being prepared at the last minute. A sonata in C Minor by Georg Philipp Telemann, played by Georges Barrère with his accustomed virtuosity, enabled the audience to become acquainted with a musician who, during J. S. Bach's lifetime, was considered the greatest composer in Germany. The slow sections of this charming piece were interpreted in masterly fashion, but the faster movements, above all the Allegro assai, were rushed and lacked the poise of the eighteenth century.

Caplet's 'Conte Fantastique' Given

André Caplet's 'Conte Fantastique', after Edgar Allen Poe's 'The Mask of the Red Death', for strings and harp, is a curious composition; in fact, it is fundamentally orchestral in character and really does not belong in the chamber music repertoire. It would be more effective for a symphony orchestra—perhaps combined with a Ballet. Mr. Salzedo's harp and the Coolidge String Quartet (Messrs. Kroll, Berezowsky, Moldavan and Gottlieb), did what they could to make the piece impressive, but the fact remains that the work does not succeed in being sinister and in the writer's opinion is a very ordinary composition.

Walter Piston's Three Pieces for flute, clarinet and bassoon are extremely clear and workmanlike, but lacking in warmth and too Stravinskyesque in manner. The music is a trifle dry besides, but it is in-

Bas-Relief to Founder Unveiled —Groups Heard Include the Berkshire, Kolisch, South Mountain, Coolidge, and Roth Quartets, and Barrère Ensemble

genious enough not to be boring. Although diffuse. Nicolai Berezowsky's Suite, Op. 11, for flute, oboe, clarinet, horn and bassoon, written when he was quite young, is more interesting. The treatment of the wind instruments is idiomatic and the piece bubbles over with humor. There are Russian touches, elements of folk feeling, above all, definite charm. This is the composition of a very musical person. The Ravel Introduction and Allegro which closed the concert is a standard "war horse" which is always sure to please and the performance of the harpist, Sylvia Meyer, did it justice.

Friday morning the Coolidge Quartet played the too much neglected Reger E Flat Quartet Op. 109, composed in 1909; it is an excellent composition from the purely formal angle and of great beauty besides. The second movement was hurried somewhat, but the final Beethovenesque triple fugue was splendidly played and the entire piece met with deserving applause. Frank Bridge's Fourth Quartet, dedicated to Mrs. Coolidge, was completed in 1938. Mr. Bridge has changed a good deal stylistically in recent years, but this latest venture appears ingenious rather than heart-felt. It nods too much to contemporary taste and not enough to the composer's own nature. It has the added defect of undue length. Although diffuse, there are some very lovely parts which betray the true musician. The Quasi Minuetto appealed to this reviewer most. It was admirably played by Messrs. Gordon, Saxon, Lincer and Benditzky. A spirited performance by the Coolidge and Gordon quartets of the Enesco Octet in C, also played at the 1920 festival, closed the morning session.

New Toch Quintet of Interest

The final concert began with an excellent performance of Haydn's Quartet in D, Op. 76, No. 5, by the Roth Quartet. This was followed by Ernst Toch's Piano Quintet, Op. 64, dedicated to the patroness of the festival. It is difficult to speak fairly about his work, which has just been completed, and which is evidently most sincere. The first movement, 'The Lyrical Part', beginning with a cello solo against the piano, has some beautiful passages, but spins itself out too much. 'The Whimsical Part', with interesting pizzicato effects in the string section, is attractive but after a while become tedious. The third, or 'Contemplative' section is in some ways the best. Here there is a long introduction for strings alone, then a piano solo and finally the two join together. This music might be described as romantic atonality. Finally, the fourth or 'Dramatic Part' has vigor and dash but, though effective, seems less convincing than the other three movements. Throughout the entire work the piano discreetly plays arpeggios, scales and block chords, almost like a background of running water. The composer appears disinclined to mix keyboard and string color. There is a tentative handling of the piano which is used to accompany the quartet rather than to go hand in hand with it. Toch will always have his admirers for he is an excellent technician and says what he wants to. His sensitivity and romanticism sometimes appear out of place in atonality—his lyrical talent perhaps getting in the way. Despite all this, no one can deny that this quintet is an important work and better than much of our contemporary music. The performance of the quintet was among the best of the festival and Messrs. Roth, Antal, Molnar and Scholz are to be congratulated for their excellent playing.

Bach Concludes Festival

The concert ended with an exuberant rendition of the Fourth 'Brandenburg' Concerto (Continued on page 30)



Jussi Björling, Tenor



Lina Aimaro, Soprano



Herbert Alsen, Bass-Baritone



Herbert Janssen, Baritone



Erich Witte, Tenor



Mafalda Favero, Soprano

(Continued from page 3)

in Milan the following season, she was engaged for La Scala and made her first appearance there as Eva in 'Die Meistersinger'. Besides Italian opera houses, she has sung at important operatic centres on the Continent and at Covent Garden in London as well as at the Colon in Buenos Aires. Her debut in the United States is scheduled for Oct. 10, with the San Francisco Opera as Zerlina in 'Don Giovanni'. She will also sing with the Chicago Opera and be soloist with the Detroit Symphony on Dec. 1 and 2.

Marisa Morel, soprano, studied in Turin and made her debut at La Scala in 1934, as Musetta in 'La Bohème'. After two seasons there she sang in Vienna where she won a first prize in an international singing contest in 1936. She has sung in various Italian cities, in Salzburg and with the La Scala company in Munich and Berlin.

American Contralto to Appear

Risé Stevens, contralto, was born in New York. Here first stage experience was in the chorus of the Little Theatre Opera Company in the autumn of 1930. Her ability was quickly recognized and she was advanced to a solo position, her first role being Ludmila in 'The Bartered Bride' the following spring. She was offered a contract at the Metropolitan but decided to do further study and to gain experience in Europe first. After two years with Anna Schoen-René at the Juilliard School, she made an audition at Prague and was at once engaged. During her first season there she sang Mignon, Octavian and Orfeo. Since then she has sung in Vienna, Cairo and, this summer at the Colon in Buenos Aires where she was espe-

cially successful as Octavian in 'Der Rosenkavalier'.

Jussi Björling, tenor, sang with the Chicago Civic Opera last winter and was heard in recital in New York. He was born in Stora Tuna, Sweden, of a family of singers and when only eight years old, came to the United States as a member of a vocal quartet that included his father and two brothers. He studied at the Royal Opera School of Stockholm under John Forsell, general manager of the Royal Theatre there and at one time a member of the Metropolitan Opera. He made his debut in Stockholm as Don Ottavio in 'Don Giovanni'. For the past six years he has been singing leading roles in Stockholm and other Scandinavian cities, also in Dresden, Prague, Paris and Buenos Aires.

Alessio De Paolis, tenor, has sung many years in important roles in Italy and other countries. He has specialized in lighter roles and during the last few years at the Teatro Reale in Rome, in character parts.

Galliano Masini, tenor, is a native of Leghorn. After singing in a local company he was sent by patrons to Milan for study and returned to his native city for a formal debut. He has sung widely in Europe and South America and appeared in the Chicago Civic Opera last season.

New Artists for German Opera

Erich Witte, tenor, specializes in buffo and lyric roles. He is a native of Bremen and studied first to be a pianist and later an orchestral conductor. His debut as a singer was made in Bremerhaven and he has sung in Bremen, Vienna, Monte Carlo and Buenos Aires. He is especially successful in roles such as David, Jacquino and Tamino.

Herbert Janssen, baritone, was born in Cologne and in spite of the wish of his family that he enter the army or a business career, he studied singing with Oskar Daniel and after a year, was engaged by the Berlin Opera where he soon was given leading roles. He was a member of the

Berlin State Opera for sixteen years and also sang at Bayreuth, Covent Garden in London, Paris, Brussels, Copenhagen, Dresden and Salzburg. He is well known as a concert artist.

Hans Hermann Nissen, baritone, was born near Danzig. After leaving college he started on a business career but in 1916, went to Berlin to study with von Raatz-Brockmann. He sang first in concert and oratorio and in 1924, made his operatic debut at the Volksoper in Berlin. He later sang in Munich, Barcelona, Paris, Brussels and Stockholm. In 1928 he made a great success as Hans Sachs at Covent Garden. In 1930-1931, he sang with the Chicago Opera and appeared for three seasons with the Salzburg Opera and in special performances of 'The Ring' at La Scala.

Herbert Alsen, bass-baritone, grew up in Hildesheim and first studied violin in Hanover. While continuing instrumental work in Berlin, his voice was discovered and he studied singing at the Berlin Conservatory. His operatic debut was as Rocco in 'Fidelio' in the theatre of Hagen in Westphalia and he sang later in Wiesbaden, Vienna and Salzburg as well as other Continental cities and in London.

Young American Artists

Mr. Johnson also confirmed the engagement of the young Americans, John Carter, tenor, and Leonard Warren, baritone, both of whom were winners in the Metropolitan Auditions of the Air last spring. Mr. Carter sang at Grant Park, Chicago, during the summer and Mr. Warren prepared operatic roles in Italy. Both are natives of Greater New York.

Boris Romanoff, new ballet-master, as previously noted in MUSICAL AMERICA, was a student at the Imperial Ballet School in St. Petersburg and was later with the Diaghileff Ballet. Felix Wolfes, assistant conductor, was born in Hanover and studied under Pfitzner, Klemperer and Brecher. He has conducted in various German opera houses and in Monte Carlo. Although he was not prepared to make

a final statement in regard to re-engagements of artists, Mr. Johnson said that Rosa Ponselle would be heard during the season. With regard to Beniamino Gigli, no definite decision has been made. The Italian tenor has signified his desire to sing once more at the Metropolitan, but definite arrangements are awaiting his return to New York.

There will be the weekly broadcasts of complete performances of the Saturday matinees, for the eighth consecutive season, and the Auditions of the Air will be resumed on Oct. 15.

Schorr Appointed Vocal Advisor of Wagnerian Department of Metropolitan Opera

Friedrich Schorr, baritone of the Metropolitan Opera Company, has been appointed vocal advisor of the Wagnerian department of the company by the board of directors upon the proposal of Edwin Johnson, general manager. The Juilliard Foundation has established scholarships for young American students with whose training Mr. Schorr will be entrusted. The forthcoming season will be Mr. Schorr's sixteenth with the Metropolitan Opera.

Soloists Listed for Monday Concerts of National Orchestral Association

The National Orchestral Association, Leon Barzin, conductor, lists the following soloists for its Monday evening concerts which are open to members only: on Nov. 14, Mishel Piastro, violin, and Joseph Schuster, 'cello; on Dec. 12, Vienna Choir Boys; on Jan. 23, Emanuel Feuermann, 'cello; on Feb. 27, Webster Aiken, piano; on March 20, John Charles Thomas, baritone, and on April 24, Elisabeth Schumann, soprano.



Maria Caniglia, Soprano



Hans Hermann Nissen, Baritone



Alessio de Paolis, Tenor



Galliano Masini, Tenor



Marisa Morel, Soprano



Risé Stevens, Contralto



Dear Musical America:

In looking over Eddie Johnson's very promising plans for the new season at the Metropolitan, I am particularly struck by the re-appearance in the same year of two of Oscar Hammerstein's French importations, Massenet's 'Thaïs' and Charpentier's 'Louise', which so curiously failed to duplicate at the Metropolitan their success at the Manhattan, in spite of the two separate and distinct attempts to acclimate them there. Both, of course, were "Mary Garden operas" at the Manhattan and later in Chicago. When the Met first essayed them, belatedly it must be confessed, they made their entry as "Farrar operas." But La Geraldine, for some reason, failed to number them among her triumphs, and from that day to this there has been argument as to whether the fault was the operas' or the star's. You will remember that the long-headed Mr. Gatti-Casazza waited a few years and then popped both works on again, with Maria Jeritza singing 'Thaïs' and Lucrezia Bori 'Louise', not however in the same season. The results were pretty much as before. Of the 'Thaïs' revival, the detail best remembered is the resounding fall Jeritza had during the first performance—a fall that was more than a little prophetic for the opera. It, too went flop, though just why was not easy to say, in view of all the clamor there had been for 'Thaïs' in the years that followed Hammerstein's withdrawal from opera.

The new season's Thaïs will be personable Marjorie Lawrence, who before she came to America to sing Wagner and Strauss was one of the most versatile and hardworked stars at the Paris Opéra, where 'Thaïs' has remained one of the fixtures of the repertoire. The new Louise will be Grace Moore, who has been in Paris making a film version of the self-same role. Surely one or the other, or both of these resourceful as well as charming ladies can be expected to contribute something to the season's revivals that will be remembered, even if it is something not exclusively connected with tone production. I am not suggesting anything—especially anything contrary to high art—but it seems that in Cincinnati a citizen intent upon protecting the morals or the modesty of the populace once tried to enjoin an American interpreter of Thaïs from appearing at an outdoor performance in a costume he regarded as unnecessarily scanty. The singer, the Junoesque Leonora Corona, protested to the judge that she could

not play Thaïs in a mother hubbard. And besides, said the manager, she would be veiled in moonlight. The judge consulted Coke and Blackstone and said, "No jurisdiction". As for 'Louise', Heine Taubman has a good yarn to tell in his 'Opera Front and Back'. It seems there was a singer who, after long waiting and much importuning, was given her first solo part, which consisted of singing just one word, "Bas". When her great opportunity came, she had a sudden cramp of the jaw and could not make a sound. To all intents and purposes she had forgotten, not her lines, or even her line, but her syllable.

A friend of mine insists that after every performance of 'Louise' at the Manhattan, an inventory had to be taken of the stage decor, all because of the realism of Mary Garden's portrayal. If this wag is to be believed, the property man, with two assistants as checkers, had printed forms, ruled off in columns, to facilitate this inventory, the headings over the columns reading as follows: (1) "Devoured by Miss Garden", (2) "Partly devoured and probably damaged beyond repair", (3) "Only nibbled and capable of being used in at least one more performance", (4) "Not even nicked and therefore to be replaced as unsuitable to the soprano's purposes".

Be this as it may, the Louise of Miss Garden is the one that is remembered, just as the Carmen of Calvé remains the Carmen for the later time. Only a few days ago I was reading a review from back in the nineties in which a particular performance of Carmen by Calvé was described casually as an instance of "Carmen with the chair". Delving further into a stack of such reviews I found that in some performances Calvé threw a chair, in some she did not. Therefore it was part of the business of the reviewer to inform his readers as to whether this was a Class A performance, with the chair, or merely Class B, without it.

And while I am on this subject of how certain artists have set the pattern for certain roles, irrespective of sundry details which the reviewers found open to criticism, let me bring back to you the motto I found incorporated in one of W. J. Henderson's criticisms of Caruso as Canio in 'Pagliacci'. After commenting on the way the mob of standees around the rail responded to Caruso's treatment of what has come to be known as "the sob song", the critic appended:

"If at first you do succeed,
Cry, cry again!"

* * *

From a player in the NBC Symphony Orchestra comes this report of an anxious long distance phone call to Toscanini. In view of the mysterious goings on abroad about the conductor's passport, the caller from this side was filled with concern regarding Toscanini's health.

"How are you?" he screamed into the phone.

Back came a counter question: "How is the spirit of the men in the orchestra?"

"Fine, fine, everything's fine. How are you?"

From Toscanini: "What are you rehearsing?"

"Oh, Beethoven, everything is getting along fine, but *how are you*?"

"Who is conducting the orchestra?"

"Steinberg, your assistant, everything is fine, *BUT HOW ARE YOU*!!?"

To the best of my informant's knowledge and belief that question never was answered. But Toscanini found out all he wanted to know about his orchestra.

What happens when the lettered write about the lettered, particularly when they speak another language, has its brighter side. My attention has just been called to a decidedly left-handed compliment paid to an English woman

the same article Mr. Sanborn says: "It has been the opinion of the Florentine authorities that the Haydn opera passed into oblivion, to be brought back this Spring in an edition made by the Italian musicologist, Fernando Liuzzi, from a not wholly perfect manuscript

SCHERZANDO SKETCHES

By George Hager

No. 50



"One Blue Danube"

composer by a German Lexikon through an all too faithful translation of an English source. One of my imps got a start when, looking down a list of works in German he saw the title of a musical system for beginners specified as the "Illiterate Method"—in German "Ungelehrte Methode". Wondering at such rudeness (especially to a lady) in such a dignified and scholarly publication, he looked up the English title, which turned out to be: "A Letterless Method—for teaching notes to beginners." All of which shows that even the most highly literate should be careful not to take everything *au pied de la lettre*.

* * *

Over the years, I have said my say on the subject of "first performances" and "first performances since," warning conductors, reviewers, publicity agents, radio announcers and rumor experts to expect the worst any time they take anybody's word about a work not having been done before, or not having been done for some specified number of years. My conviction, arrived at through painful experience, is that for most "firsts" there is a "pre-first" and that the only way those who write about such events can play safe is to fall back on legal phraseology and describe them as *alleged* premieres, with or without an affidavit. All this being the case, I am going to let the following letter from the worthy Dr. Hans Kindler, conductor of the National Symphony, speak for itself:

Upon my return for the final concert of the summer season of the National Symphony Orchestra, one of my men was kind enough to show me an article which appeared in the MUSICAL AMERICA of July.

This article was by Pitts Sanborn and apropos of the performance of Haydn's 'Desert Island' at the Florentine Maggio Musicale. It lauds this particular opera quite highly, in my humble opinion most justifiably so as it is a short master-work, written as Mr. Sanborn points out "in the full height of Haydn's power", and "the score abounds in the treasures of his genius".

The reason for this little effusion on my part is, however, the following: In

preserved in the library of the Liceo Musicale of Bologna; but that eminent German scholar, Dr. Alfred Einstein, thinks otherwise. He believes there have been subsequent performances in Central European countries", etc., etc.

Now, I think it may be of interest to you to know that we gave a performance of this opera two and a half years ago, or, to be exact, on the 9th of March, 1936, at the Library of Congress, for the Washington Society of Friends of Music.

This performance was given in costume, with scenery, and in the orchestration as written by Haydn, and of which copies exist right here at the Congressional Library. In fact, herewith I send you the program of that particular performance. As you will see, instead of its being a one-act opera, the original Haydn version as used by us made that an opera in two acts. This performance was semi-private inasmuch as it was for the members of the Friends of Music and their guests exclusively, but, after all, not more so than the performance in Florence for an invited audience must have been. At all events, it was rapturously received.

But alas, alack, it is curious, and I fear a little bit significant that this work is now "discovered" in an arrangement and in a Florentine performance by one of our most eminent American music critics although what can be safely regarded as a more authentic official performance (outside of those we do not know of in Europe) was given right here by the National Symphony Orchestra, four excellent young singers from the Juilliard, and with highly imaginative settings by a young American artist, Olin Dows, at our own and, after all, official Congressional Library!

So it goes!

HANS KINDLER

Although I haven't changed my mind about withholding comment, I do think I should point out that the young artist referred to is really just that and not a misprint for Olin Downes, adds your

Mephisto

NOTABLE SINGERS VISIT AUSTRALIA

Flagstad, Tibbett, Tauber and Kipnis Appear—Szell and Sargent Conduct

MELBOURNE, AUSTRALIA, Sept. 20.—Many celebrated musicians have visited Australia for the first time this year but artistically and financially, the concert season was marred by errors in management. The remote geographical position of Australia and her small population make it necessary for visiting artists to give extended seasons. Twelve solo recitals in each capital city is a normal schedule for a celebrity, with the possible addition of one or more orchestral appearances. Contrasted programs and intelligent spacing of individual seasons are necessary managerial

tactics to ensure continuous public support.

With regrettable lack of foresight the entrepreneurs responsible for the arrangement of the 1938 season crowded four successive tours into the space of a few weeks; separated the orchestral season in Melbourne into two parts, with the result that the symphony players were deprived of regular rehearsal for a considerable period—and showed the results of such unemployment only too clearly at their re-appearance—and catered so exclusively to one section of the musical community that the four famous artists who followed straight upon each other's heels were all singers. In the circumstances it was not surprising that music lovers declined to give non-stop patronage.

Tibbett's Tour Coins Popular Joke

No mistaken policies affected, however, the triumphant tours of Richard Tauber and Lawrence Tibbett. Temperamental differences exist between the concert-goers of Melbourne and Sydney but the tenor and baritone met with rapturous appreciation in each city. "Unless Tibbett returns to America Australians will be unable to pay their income-tax," was a popular joke which illustrated the public excitement.

Tauber's triumph was the more remarkable in that his programs were presented almost exclusively in German. Yet the least educated listener found pleasure in his interpretations and cultured music lovers delighted in the fastidious command of nuance, the disciplined rhythms and scrupulous niceties of diction and punctuation which gave additional eloquence to a beautiful voice.

To the great majority Kipnis and Kirsten Flagstad were unknown except by reputation. The solid qualities of the bass were fully appreciated by connoisseurs, but the lack of dramatic resilience in his singing and a similarity of technical approach reduced the popular appeal of his undoubtedly able musicianship. In Russian folksongs the dark quality of his tone was of great emotional value, and the alternate jocularity, pessimism and malevolence of the traditional poems inspired the singer to more spontaneous self-expression than was the case in the self-conscious music of central Europe.

Flagstad Sings Scandinavian Songs

Mme. Flagstad was another singer who gave of her best in the songs of her own country. The Scandinavian sections of her program were wholly exquisite. Enchanting freshness of tone, girlish spontaneity of manner, instrumental symmetry of phrase and tender charm made a captivating combination of artistic and personal virtues. Curious fluctuations in vitality were apparent in the soprano's handling of Lieder and of operatic arias. There were some magnificent moments at each of her five solo recitals in Melbourne, but authority, grace and exuberance were never so nicely matched as in her interpretation of Grieg, Hurum and Alnaes. Two performances with the Melbourne Symphony also provided some thrilling passages but, in general, the concerts caused some disappointment to enthusiasts who had expected a famous Wagnerian exponent to shine with redoubled glory in her correct instrumental setting. The singer's use of the printed score in her Beethoven and Wagnerian arias came as a surprise to orchestra and audiences, as did also an entry in 'Elizabeth's Greeting' so far ahead of its rightful position in the music that



Hood
Lawrence Tibbett and Mrs. Tibbett Surrounded by An Admiring Throng as They Leave the Hall After One of the Baritone's Concerts in Australia

the Sydney conductor, Joseph Post, was compelled to stop the soloist by a touch on the arm. A strange temperamental reserve, which prevented any psychological distinction between her character studies of Elisabeth, Senta and Isolde, was yet another unexpected factor. As demonstrations of a glorious voice the orchestral programs were, however, unforgettable.

The subscription series of orchestral concerts in Melbourne is so enthusiastically patronized that only a few seats at each performance are available for the public. Georg Szell and Dr. Malcolm Sargent have done valuable service as guest conductors and there is a widespread desire to keep Dr. Sargent in Australia for a protracted period.

BIDDY ALLEN

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD



TIBBETT



MENUHIN



MARTINI



FRANTZ



JEPSON



BAMPTON



ANTOINE

MANAGEMENT

Evans & Salter

113 WEST 57th ST., N. Y.
Division Columbia Concerts Corporation
of Columbia Broadcasting System

BALTIMORE TO HEAR THREE ORCHESTRAS

Janssen to Lead Local Series—National and Philadelphia Orchestras Will Appear

BALTIMORE, Oct. 5.—The Baltimore Symphony, under the guidance of Frederick R. Huber, municipal director of music, will continue to function under Werner Janssen. Six concerts for adults will take place on Sunday evenings at the Lyric on Jan. 8-22, Feb. 5-19, March 5-19. The junior concerts will be heard on Saturday mornings Jan. 14-28, Feb. 11-25, and March 18.

The National Symphony, Hans Kindler, conductor, will increase the number of local concerts to seven for the season on Nov. 8-22, Dec. 13, Jan. 10, Feb. 7, March 7, and April 11. Assisting soloists will be Lauritz Melchior, Myra Hess, Mischa Elman, Rosa Ponselle, and Walter Gieseking.

Philadelphia Forces List Dates

The local series by the Philadelphia Orchestra will occur on the following dates: Oct. 26, Nov. 30, Jan. 4, Feb. 1, and March 1. Eugene Ormandy will conduct three concerts of the series. George Enesco and Saul Caston will be guest conductors. Leopold Stokowski is tentatively announced as conductor of the final concert.

William Albaugh Concerts will include the appearances at the Lyric of Helen, Jepson, Josef Hofmann, Elisabeth Rethberg and Ezio Pinza, Richard Tauber, Efrem Zimbalist, the Don Cossacks, Monte Carlo Ballet Ballet Russe, Trudi Schoop Ballet, Argentinita and Angna Enters.

The Baltimore Music Club, Mrs. G. Franklin Onion, president, will present Rosalyn Tureck, pianist, Julia Peters, soprano, and a program on March 25 will be devoted to the works of Balti-

more composers. Franz Bornschein is the conductor of the Baltimore Music Club Chorus.

The Bach Club will present a Beethoven Cycle, to include the sixteen string quartets to be played by the Budapest Quartet, and the ten violin and piano sonatas to be played by Marcel Maas, pianist, and Alfred Dubois, violinist.

Peabody Adds to Faculty

The Peabody Conservatory of Music has announced the appointment of Diran Alexanian of Constantinople, to the 'cello department, in place of Stephen Deak, and that of Virgil Fox, as organ teacher, succeeding the late Louis Robert. Dr. Ernest Lert, director of the operatic training at the Peabody Conservatory, has been chosen to conduct the Peabody chorus. Frederick Erickson will continue the course for choirmasters as formerly conducted by the late Mr. Robert.

F. C. B.

Estelle Liebling Resigns from Curtis Faculty

Estelle Liebling has resigned from the vocal faculty of the Curtis Institute of Music in Philadelphia, giving as a reason her intensive schedule in her New York studios and the addition of an opera school in conjunction with her other work. Another reason is Miss Liebling's contemplated summer work in Hollywood, California. Miss Liebling expressed her great regret at leaving the Curtis Institute but stated that she could no longer spare a day each week for Philadelphia since she would be away from New York for about two months each summer in connection with her Hollywood work.

POSITION WANTED: Thoroughly experienced secretary, young college graduate, wishes position in which her musical education and background can be used. Highest recommendations. Address Box 915, care of Musical America, 113 West 57th Street, New York, N. Y.

For the *really gifted* Music Student

The Curtis Institute of Music accepts students talented sufficiently to work toward a goal of highest artistic attainment.

A thoroughly individualized course of study is offered, with a faculty of distinguished artist-masters and theorists.

Emphasis is placed on public appearance. Thirty concerts will be broadcast over the coast-to-coast network of the Columbia Broadcasting System, and a series of concerts given in schools, colleges, and clubs, by students during the school year.

Tuition is free.

All applications will be considered in relation to the school year 1939-40. Auditions in April 1939.

Fifteenth Season—October 1938 - May 1939

THE CURTIS INSTITUTE OF MUSIC

Mrs. Mary Louise Curtis Bok, Founder and President

Rittenhouse Square

Philadelphia,

Pennsylvania

WALTER TO CONDUCT NATIONAL SYMPHONY

Accepts Invitation of Kindler to Appear as Guest—Recital Season Commences

WASHINGTON, D. C., Oct. 5.—Bruno Walter has accepted the invitation of Hans Kindler, conductor of the National Symphony, to appear as guest-conductor of the Washington orchestra this winter.

From France Mr. Walter wrote that he would make an appearance in the winter or early spring. This was hailed as the climax to a widely publicized proposal in which Dr. Kindler last spring suggested that conductors throughout the United States co-operate in arranging an American season for the distinguished conductor.

Meanwhile, plans for the opening of the orchestra's eighth season on Oct. 30, in Constitution Hall, are virtually completed. The box office opened its sale of season tickets a week ago, and reported the heaviest advance demand in the history of the orchestra. Dr. Kindler is planning premiere performances of works by notable American composers. Moriz Rosenthal, pianist, will be soloist at the initial concert, a Sunday afternoon program. The midweek series will be opened Nov. 9, with Lauritz Melchior, tenor of the Metropolitan Opera as soloist.

Philadelphia Orchestra's Visit

Four days before the National Symphony's first concert on Oct. 25, the Philadelphia Orchestra will make its first visit of the season. Four return



Bruno Walter, Who Will Conduct the National Symphony as Guest

engagements in Constitution Hall are announced as part of that organization's 1938-39 season. Mrs. Dorothy Hodgkin Dorsey's season of recitals by famous artists opens this month also, with a two-piano recital by Josef and Rosina Lhevinne.

While their public appearances will not take place until later in the season, a score of orchestras, singing societies and other musical groups in the Capital have launched their 1938-39 activities. The Washington Choral Society of which Louis A. Potter is conductor has begun rehearsals for a presentation of Beethoven's 'Missa Solemnis', and repeat performances sometime during the

year of the Brahms 'Requiem', and Bach's St. Matthew Passion.

Under the baton of Mary M. Burnett, the Elizabeth Somers Glee Club of the Y. W. C. A. began its fourteenth season with a rehearsal on Oct. 3.

Elizabeth Myers Lovejoy's lyric season, opened a series of Sunday evening concerts in the Hotel Roosevelt on Oct. 2. The series, directed by George F. Ross, is designed to give recognition to young and promising talent.

JAY WALZ

RECITAL BY PADEREWSKI BROADCAST TO AMERICA

NBC Network Brings Forty-Minute Recital by Polish Pianist from Lausanne, Switzerland

Ignace Paderewski was heard in a radio broadcast in America for the first time on the afternoon of Sept. 25 when he gave a forty-minute recital from Lausanne, Switzerland, through the facilities of the National Broadcasting Company's Blue network in America as a part of the Magic Key Hour.

The Polish pianist, who will be seventy-eight years old in November, played Haydn's Variations in F Minor, the A Minor Rondo of Mozart, Chopin's Ballade in F Minor, Mazurka in F Sharp Minor, Op. 59, and Waltz in C Sharp Minor, Liszt's transcription of the 'Liebestod' from 'Tristan', and a 'Moment Musical' by Schubert.

The transmission was good and relayed the greater part of the music with fidelity. The vitality, understanding and extraordinary technical finish of Mr. Paderewski's playing were still in evidence, and in the Chopin group, the heart of the recital, he achieved to the heights of his great interpretative and poetic power. At the close there was tremendous applause from the studio audience in New York which was broadcast in turn to Mr. Paderewski in Lausanne as a reminder of the regard and affection in which he and his playing are held in this country. The conductor of the studio program was Dr. Frank Black, who led the orchestra in performances of a Bach Sarabande, a Mendelssohn 'Song Without Words', and the first movement of Debussy's Quartet, all transcribed for string orchestra by Dr. Black.

EDDY AND MACDONALD IN FILM 'SWEETHEARTS'

Version in Technicolor to Be Released in November—Fifth of Co-Star Combination

Nelson Eddy is completing the film version of Victor Herbert's 'Sweethearts', the fifth picture in which he has been co-starred with Jeanette MacDonald. Following the completion of the picture, the baritone will go on a concert tour which will take him as far South as San Antonio and later to Havana. He will then appear in the Middle West and in New England. He will give a recital in New York City during the season, his first appearance there since 1935.

'Sweethearts', scheduled for release in November, is the first picture to be made in Technicolor by M-G-M. The Victor Herbert score will be used with all its music intact, but with modern orchestration by Herbert Stothart and new lyrics. The other films in which Mr. Eddy and Miss MacDonald have appeared include 'Naughty Marietta', 'Rose Marie', 'Maytime' and 'The Girl of the Golden West'.

BERKSHIRE FESTIVAL TO RESERVE SEATS

1,100 Memberships and 95 Boxes Now Sold—No Increase in Prices for 1939 Series

STOCKBRIDGE, MASS., Oct. 5.—All seats in the Berkshire Symphonic Festival's new music shed at Tanglewood will be reserved for the concerts next year by the Boston Symphony according to action taken by the trustees this week. There will be no increase in prices.

The trustees point out that the advantages of the new policy are obvious, but since the number of seats is limited to 5700, it is essential for music lovers who wish to have first choice of locations to send in their memberships at once. Memberships are available only to Nov. 1. Already there are more than 1100 members and ninety-five boxes have been sold. These figures are much ahead of last year at this time indicating continued interest in the festival.

Officers Elected

Mary Parsons of New York and Lenox was elected a new member of the board this week. Officers re-elected were as follows: president, Gertrude Robinson Smith; vice-president, Norval H. Busey, Jr.; executive vice-president, Mrs. George W. Edman; treasurer, Henry W. Dwight; clerk, George W. Edman. Trustees re-elected were Albert Spalding, Mrs. William Felton Barrett, Philip Marshall Brown, William L. Bull, Mr. Edman, Mrs. Charles C. Griswold, and Miss Robinson Smith.

Plans for next year were discussed including the possibility of eight concerts, four each week, the first two weeks in August, but action was deferred pending a report from the Boston Symphony trustees and the conductor, Serge Koussevitzky. It was also reported that \$50,000 is needed for improvements at Tanglewood and to complete the shed.

Music by Commissioned Composers Played Over CBS Networks

The Columbia Broadcasting System's experimental Composers Commission, in its second year, has enlisted the services of six American composers to write music specifically for radio production in the Sunday afternoon 'Everybody's Music' conducted by Howard Barlow. The 1938 group is composed of Robert Russell Bennett, Quincy Porter and Leo Sowerby, whose works have already been presented this summer by Mr. Barlow, and Vittorio Giannini, who has written an opera to Robert A. Simon's libretto adapted from 'Beauty and the Beast'; Jerome Moross, youngest composer in the group, and R. Nathaniel Dett. The works already given were Bennett's 'Eight Etudes for Orchestra'; 'Two Dances for Radio,' by Porter, and Sowerby's 'Theme in Yellow'. The remaining compositions will be performed during the early fall.

Junior League to Present Music Talks by Olin Downes

The Junior League of New York will present a second series of music talks by Olin Downes, music critic of the New York Times, on the mornings of Oct. 26, Nov. 16, Dec. 7, Jan. 4, in the ballroom of the clubhouse. Mr. Downes will have as assisting artists Giovanni Martinelli, Beveridge Webster, Emanuel Feuermann, and a trio composed of Harold Bauer, Albert Spalding and Gaspar Cassadó.

Janine Micheau

COLORATURA SOPRANO



ENGAGED BY SAN FRANCISCO OPERA COMPANY, OCT. 1938, FOR LEADING ROLES IN "PELLEAS ET MELISANDE" AND "BARBER OF SEVILLE"

Mlle. Micheau has just completed a series of successful European operatic and concert appearances.

Personal Representative:

LÉON DELORT

252, Faubourg Saint-Honoré
Paris, France

Worth Waiting For!—Ready This Fall!

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS

Editor-in-Chief, OSCAR THOMPSON

Music Critic, New York Sun; Editor, Musical America

Associate Editor, G. W. HARRIS

With an introduction by LAWRENCE GILMAN

Wide Range of Contents

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS surpasses all other single-volume works in the field in *completeness of information* and in variety and detail of subject matter.

It deals with *composers, conductors, singers, artists, and instrument makers*. Complete accounts of the *opera houses* and other *musical institutions* of the world, *operatic premieres*, and such developments as *radio* and *jazz music* are contained within its pages. It includes, in addition, full discussions of *chamber music, the symphony, oratorio, ballet, opera, musical instruments*, definitions of *musical terms*, and articles of varying length on *many theoretical subjects*. The purpose of the book is to present a new, comprehensive encyclopedia of the musical knowledge of the world in a concise and authoritative manner, in one compact volume, conveniently arranged for daily reference. *Complete plots of approximately 300 operas are included.*

Latest Information

All entries have been checked against the latest data available right up to the moment of publication. Factually, although this single volume covers the entire range of music from its earliest art manifestations, it is of *today*, not of ten years back, or even of last year.

The assistance of local editors in various countries and direct correspondence with living musicians everywhere have made it possible to keep the book up to the moment, particularly with regard to those creative artists who have produced important works too recent for other reference books. By this worldwide editorial policy, it has been possible to appraise even those living composers and artists not yet generally known but destined to be the significant figures in the musical world of tomorrow.

Brilliant Editorial Board

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS is an entirely new book from start to finish and is in no way a condensation or revision of any earlier volume in the field. A special feature, found in no other encyclopedia, is a series of extended articles on each of the great figures in music, written by the world's most brilliant and authoritative critics, as listed in the opposite column. This is in addition to thousands of reference articles on every conceivable musical subject.

Complete Catalog of Works

In order to locate immediately any single work by a composer, or any event in the composer's life, each important biographical and critical article is followed by (1) a complete biographical calendar of events in the composer's life, in outline form, with dates, and (2) a complete catalog, in tabular form, of the composer's individual works, with dates of composition for each opus. *This is a unique feature found only in this cyclopedia.*

Attractive and Durable

THE INTERNATIONAL CYCLOPEDIA OF MUSIC AND MUSICIANS consists of 2,000 pages, printed on a Bible paper, made especially for this book—thin, yet opaque; of high quality, yet tough and durable. The book is bound in blue buckram with a cover design and lettering in *genuine gold*, is Singer stitched, muslin guarded, sewn on two tapes, and finished with head bands. It will lie flat when open and will not crack along the backbone. The type is Old Style, chosen for readability.

Musical Illustrations Throughout
Over 2000 Pages • • Buckram Binding
Genuine Gold Stamped • Boxed • Price \$12.50

**Distinguished
Contributors**
to this monu-
mental volume



OSCAR THOMPSON

Editor of Musical America, author, critic, scholar, editor-in-chief of

THE INTERNATIONAL
CYCLOPEDIA OF MUSIC
AND MUSICIANS

Associated with him is the most brilliant group of musical authorities in the world today.

ERNEST NEWMAN
M. D. CALVOCORESSI
WILLI REICH
MARION BAUER
W. J. HENDERSON
EDWIN EVANS
GILBERT CHASE
GABRIEL ENGEL
OLIN DOWNES
HUGO LEICHTENTRITT
PAUL STEFAN
FRANCIS TOYE
ERIC BLOM
WILLIAM MURDOCH
JOHAN H. G. FRANCO
HARVEY GRACE
HENRY PRUNIERES
KARL GEIRINGER
SACHEVERELL SITWELL
CARL ENGEL
PITTS SANBORN
PAUL LE FLEM
A. WALTER KRAMER
SAMUEL LACIAR
ANNABEL MORRIS BUCHANAN
IRVING KOLODIN
JOHN TASKER HOWARD

H. H. STUCKENSCHMIDT
DANIEL GREGORY MASON
OTTO KINKELDEY
ALFRED EINSTEIN
GERALD ABRAHAM
GEORGE ALEXANDER RUSSELL
CARLETON SPRAGUE SMITH
DOROTHY LAWTON
HERBERT J. JENNY
GUSTAVE REESE
ADOLFO SALAZAR

EDWARD J. DENT
GUIDO GATTI
EDWARD LOCKSPEISER
KARL W. GEHRKENS
R. NATHANIEL DETT
ARTHUR PRICHARD MOOR
EDWIN J. STRINGHAM
PAUL H. LANG
PHILIP JAMES
CHARLES SANFORD SKILTON
BENJAMIN GROSBAYNE

BASIL MAINE
OTTO STROBEL
HERBERT F. PEYSER
NICOLAS SLONIMSKY
ROBERT HAVEN SCHAUFFLER
FELIX LABUNSKI
LAZARE SAMINSKY
RICHARD CAPELL
LINCOLN KIRSTEIN
LESLIE HODGSON
WINTHROP SARGEANT

DODD, MEAD and COMPANY • Publishers • 449 Fourth Avenue • New York

SAN CARLO OPERA HOLDS "FESTIVAL" IN NEW YORK

James Melton Sings Roles of Pinkerton and Alfredo—Enya Gonzalez Makes Debut as Cio-Cio-San—Other New Singers Include Ivan Petroff, Mari Barova, Mildred Baldwin and Francis Row

THE San Carlo Opera Company, Fortune Gallo, impresario, aided by the Municipal Art Committee of New York, returned to the Center Theatre in mid-September for a "Fall Opera Festival." The visit which continued through Oct. 1 was marked by large audiences which attended performances of fourteen operas, frequently filling the house to capacity. 'Carmen' began the season on Sept. 15 and 'Aida' closed it on Oct. 1. Debuts of singers new to New York City and to the San Carlo Company also marked the engagement, the newcomers including Enya Gonzalez, James Melton, Mari Barova, Mildred Baldwin, Ivan Petroff and Francis Row. The performances of the operas were all conducted by the hard-working Carlo Peroni, who achieved gratifying results from a proficient orchestra.

Of special interest was the performance of 'Madama Butterfly' on the evening of Sept. 22, because of the New York operatic debut of James Melton in the role of Pinkerton, and the American operatic debut of the Philippine soprano, Enya Gonzalez in the title role. Mr. Melton, whose singing is familiar to radio devotees, emerged from the ordeal of a New York first appearance with flying colors. He made not only a convincing figure, being tall and personable, but his voice proved beautiful in quality and exceedingly well produced, especially in the high range. He achieved a definite success with the audience and was given many curtain calls.

Miss Gonzalez sang well and the voice seems one of genuine promise. She possesses vivacity and a personality that makes itself felt across the footlights. Moreover she was a very credible Cio-Cio-San in appearance and her embodiment of the Japanese girl-wife carried conviction.

The opening 'Carmen' had the personable Coe Glade as its principal adornment. She sang and acted the role with her familiar dash. Dimitri Onofrei was



Enya Gonzalez—Sang Butterfly

the Don José; Mostyn Thomas as Escamillo; Leola Turner, as Micaela, and Harold Kravitt, the Zuniga. Others were Francesco Curci, Lloyd Harris, Francis Scott, Mildred Ippolito and Charlotte Browning. The performance was one animated and well-balanced.

In the first of several performances of 'Madama Butterfly', that of Sept. 16, Hizi Koyke, Japanese soprano, appeared as Cio-Cio-San; the Pinkerton was Rolf Gerard, who has sung in New York with the Hippodrome Opera Company, and Charlotte Bruno, Suzuki. Mario Valle sang the role of the American consul. Miss Koyke's embodiment was again one of charm.

'Faust' was given at a matinee performance on Sept. 17 when American singers had the principal parts. Leola Turner sang Marguerite; Mr. Gerard, Faust; Harold Kravitt, Mephistopheles, and Charlotte Bruno, Siebel. Ivan Petroff made a very favorable impression in his San Carlo debut as Valentin. Miss Turner's portrayal was marked by singing of purity and ease, and Mr. Gerard as Faust revealed a more persuasive brand of vocalism than on the preceding evening as Pinkerton. Verdi's 'Il Trovatore' was given in the evening with Lyuba Senderowna as Azucena, a part she not only sang, but acted with skill and dramatic persuasion. Other principal parts were sung by Miss Turner,



James Melton—Sang Pinkerton

Miss Bruno, Norina Greco and Messrs. Gerard, Kravitt, Petroff, Lindi and Thomas.

One of the largest audiences of the season was attracted to the performance of 'La Bohème' on the evening of Sept. 18, the audience including about 3700 persons, with even standing room occupied to capacity. The work was performed in forthright fashion, with no straining after effects, hence the Puccini music was heard to its best effect. Bianca Saroya was the Mimi; Miss Turner, Musetta; Dimitri Onofrei, Rodolfo; Harold Kravitt, Colline; Mario Valle, Marcello, and Stefan Kozakevich, Schaunard.

'Aida' was given for the first time in the festival on the evening of Sept. 19 when Miss Greco sang the leading role ably; Mari Barova of the Chicago City Opera made her debut with the company as Amneris. She made a good impression, the higher and middle tones of her voice being particularly commendable. Mr. Lindi was the Radames and Mr. Thomas, Amonasro. Mr. Kravitt as Ramfis and Mr. Harris as the King were other principals.

Good individual singing and praiseworthy ensemble were the hallmarks of the performance of 'Rigoletto' on Sept. 20 in the evening. Ivan Petroff was a lyrical, if light-voiced Jester, and Mr. Onofrei, a dependable Duke. Lucille Meusel sang Gilda prettily, and the Sparafucile of Mr. Kravitt was more than acceptable.

On Sept. 21 'Cavalleria Rusticana' and 'Pagliacci' drew their faithful adherents. Miss Greco sang Santuzza; Miss Bruno, Lola; Miss Falco, Lucia; Mr. Gerard,



Coe Glade—Sang Carmen

Turiddu, and Mr. Kozakevich, Alfio in the Mascagni work. In Leoncavallo's opera Miss Turner sang Nedda; Mr. Lindi, Canio; Mr. Thomas, Tonio; Mr. Curci, Beppe, and Mr. Kozakevich, Silvio.

The only performance of a German opera was that of Wagner's 'Lohengrin' on the evening of Sept. 23. The role of Telramund served for the debut of Francis Row, Hungarian singer, whose voice proved to be of pleasant calibre, but whose enunciation might be improved. Miss Senderowna was admirable as Ortrud, as was Bianca Saroya as Elsa. Mr. Onofrei sang with fluency and Mr. Kravitt was an impressive King Henry.

On Sept. 24 the opera was 'Lucia di Lammermoor' with ballet divertissements making up the second half of the program. Lucille Meusel sang Lucia; Mr. Gerard, Edgardo; Mario Valle, the Ashton, and Mr. Kravitt, Raimondo, in a generally praiseworthy performance. 'Carmen' was again repeated on Sept. 25 in the evening.

Melton Sings in 'Traviata'

James Melton made his second appearance as guest artist with the company on Sept. 26, singing the role of Alfredo in 'La Traviata'. The Violetta was Miss Meusel and Mr. Valle the elder Germont. Remaining parts were in the hands of Miss Bruno, Messrs. Curci, Bozza, de Cesare and Harris. Mr. Melton again evinced gifts that should carry him far. Though he is still in a formative stage as an actor, his singing is that of an artist.

'Cavalleria' and 'Pagliacci' were repeated together on the evening of Sept. 27. On the afternoon of Sept. 28 a benefit performance of 'The Barber of Seville' contributed to the funds of the Municipal Art Committee. Briskly sung and played, the performance brought New York credit to Miss Meusel as Rosina, Mr. Gerard as Almaviva, Mr. Petroff as the Barber and Mr. Kravitt sang Don Basilio. The evening performance of 'Samson and Delilah' was also a benefit. Because of illness, Aroldo Lindi was replaced as Samson by Pasquale Ferrara; Coe Glade sang the part of the temptress; Mario Valle was the High Priest; Mr. Kozakevich, Abimelech, and Mr. Kravitt, the old Hebrew.

Mildred Baldwin made her debut with the company as Gilda in a repeat of 'Rigoletto' on the night of Sept. 29. She disclosed a fresh, clear soprano voice, under good control. At the performance of 'Carmen' on Sept. 30 Miss Senderowna and Mr. Ferrara as Carmen and Don José, respectively, replaced Coe Glade and Mr. Onofrei, who were indisposed. The season came to a close on Oct. 1 when 'Madama Butterfly' was sung in the afternoon, and 'Aida' in the evening. More than 7000 attended the two performances. In 'Aida', Mr. Ferrara replaced Mr. Lindi. The Puccini opera was sung by Miss Gonzalez, Miss Bruno, Mr. Melton, and Mario Valle and others of the earlier casts.

A SENSE of HUMOR

has never yet been amiss on any program.

EVE MAXWELL-LYTE

is one of those rare artists who is not too professional to be human—not too conventional to amuse. A laugh, as her great international collection of songs of the people prove, makes the whole world kin—and that, too, is not amiss.

Eve Maxwell-Lyte is a delicate rogue in porcelain, and she is an artist. — London Eve News.

She does more than just sing a song—she acts it out with dramatic effectiveness. — N. Y. Eve World.

Direction of CATHARINE A. BAMMAN
113 WEST 57th ST., NEW YORK CITY



ROSENTHAL TO OBSERVE GOLDEN JUBILEE YEAR



A Master of the Keyboard, Moriz Rosenthal Tries His Hand at the Chessboard with Edward Lasker, International Chess Master. They Are Playing the New Game 'Ching Gong', Said to Be an Oriental Cross Between Checkers and Chess

Fifty years ago to the day from the date of his American debut, on Nov. 13, the seventy-five-year-old pianist, Moriz Rosenthal, will be honored at a gala Golden Jubilee concert in Carnegie Hall in New York. It was on Nov. 13, 1888, that Rosenthal made his first bow to an American audience in the old Steinway Hall in New York City, playing Liszt's Concerto in E Flat with an orchestra under the baton of Anton Seidl.

One of the last surviving pupils of Franz Liszt, whose constant companion he was during the composer's last years

at Weimar, Mr. Rosenthal made his debut as a child prodigy of ten in 1872, and since then has performed before more than 3,500 concert audiences in all parts of the world. Intimate of Brahms, Rubinstein, Saint-Saëns, von Bülow and Johann Strauss, the Polish virtuoso occupied a unique position in the musical life of Europe for many years. He was appointed court pianist to the Emperor Franz Josef of Austria in 1912 and likewise enjoyed the patronage of King Carol I of Roumania, the Russian Czar Alexander II and King Alfonso of Spain.

FOLKLORE TO BE THEME OF SWISS EXPOSITION

National Festival to Be Held at Zurich—Operas, Plays and Concerts Are Forecast

ZURICH, Oct. 1.—Folk music in all its phases will be particularly stressed during the Swiss National Exposition, which will be held at Zurich from May 6 to Oct. 29, 1939. Soon after the opening a 'Swiss Boys' Music Day' will be the occasion of a gala concert. Events are also scheduled by the Federal Music Association, and the Swiss Accordion Society promises a concert in June in the large concert hall of the new Kongresshaus. In September the Swiss Mandolin Orchestra Association will play in the same concert hall.

From June 3 to 5 a Federal Yodeling Festival will be held, and in the same month the Swiss Drummers and Fifers are also to hold a fête. June events in Zurich also include a Federal Workmen's Festival, a Swiss Railroad Men's Day, and a First Folk Music Day. June festival plays and Swiss operas will be outstanding offerings during that month. September National Exposition events in Zurich include a concert of songs in the four official languages of Switzerland.

GIGLI ARRIVES IN U. S.

Begins Engagements with a Broadcast—To Appear in Opera on West Coast

Beniamino Gigli, tenor, arrived in New York from Italy on Sept. 29 for his first visit to the United States in six years. He has been booked for a nationwide concert tour and appearances with the San Francisco and Chicago

Opera Companies as well as radio broadcasts.

Mr. Gigli's first engagement was a broadcast on the Sunday Evening Hour on Oct. 3 at Detroit, after which he left for the West coast where he will join the San Francisco Opera Company on Oct. 7 in 'Andrea Chenier'. Gigli will sing with the San Francisco Opera in its Los Angeles season and late in November will appear with the Chicago Opera. Among the cities in which he will give recitals are Washington, Boston, Pittsburg, Hartford, Chicago, Toronto, Minneapolis, Vancouver, Seattle, Spokane, Portland, Los Angeles, Pasadena, Dallas, Denver, New Orleans and Havana, Cuba.

ROTHS OBSERVE DECADE

Quartet Marks Tenth Anniversary of Its American Debut

The Roth Quartet celebrated the tenth anniversary of its American debut when it played in the chamber music festival at Pittsfield, Mass., sponsored by Mrs. E. S. Coolidge, on Sept. 23.

Opening their season in New York City on Oct. 12, the quartet will proceed to Capital University, Columbus, O., where they will give two concerts, and then will be heard at Mundelein College, Chicago, Ill. They return to New York to open the chamber music series at the Frick Art Galleries on Nov. 6, then give a series of three concerts in Perth Amboy, N. J., three concerts at Short Hills, N. J., a Beethoven cycle of six concerts at the Westminster Choir School, Princeton, N. J., five concerts on consecutive days at the State College, Ames, Ia., four concerts for the Whittall Foundation at the Library of Congress, Washington, D. C.

Practice makes perfect Pleasure Cruises

Hapag-Lloyd, pioneers in pleasure cruising, now offer you a most varied and selective program of cruises—the cream of long and short voyages to wonderlands of the world—on famous trans-Atlantic liners. Plan now to enjoy renowned Hapag-Lloyd luxury, service and cuisine!

LLOYD S. S. **COLUMBUS** Dec. 24 • 9 days \$122.50 up
To Port au Prince, Kingston, Havana

LLOYD S. S. **EUROPA** Dec. 26 • 6 days \$95 up
To Nassau and Bermuda

HAPAG S. S. **HAMBURG** Dec. 30 • 4 days \$52.50 up
To Bermuda

Christmas &
New Year's
Cruises

LLOYD
West Indies
and
South America
Cruises

LLOYD S. S. **COLUMBUS** Jan. 7 • 12 days \$162.50 up
To St. Pierre, Fort de France, Trinidad, La Guayra, Curacao, Kingston
January 21 • 12 days \$162.50 up
To Port au Prince, Kingston, Colon (Panama Canal), Havana

HAPAG S. S. **NEW YORK**

Jan. 27 • 19 days \$225 up Feb. 17 • 19 days \$225 up
Both cruises to San Juan, St. Pierre, Fort de France, Trinidad, La Guayra, Curacao, Colon (Panama Canal), Kingston, Havana

March 11 • 13 days \$160 up

To Port au Prince, Kingston, Cartagena, Colon (Panama Canal), Havana

March 25 • 8 days \$95 up

To Havana and Nassau

HAPAG
West Indies
and
South America
Cruises

Around
Africa
Cruise

LLOYD S. S. **COLUMBUS** Feb. 4 • 63 days \$750 up
Largest liner to sail 'round Africa—16 exotic ports, thrilling excursions—in cooperation with Raymond-Whitcomb, Inc.

Around
South America
Cruise

LLOYD S. S. **BREMEN** Feb. 11 • 40 days \$725 up
Thirteen enchanting ports of call on the east and west coasts and in the West Indies—in cooperation with Raymond-Whitcomb, Inc.

Easter
Cruise

HAPAG S. S. **NEW YORK** April 7 • 9 days \$112.50 up
To Kingston and Havana

Only long hours of practice can bring the coordination of man and instrument that make for perfect performance . . . and only years of training can produce the expert service that insures perfect pleasure aboard the ships of Hapag and Lloyd!

SWIFT LLOYD EXPRESSES

BREMEN • EUROPA • COLUMBUS

HAPAG "FAMOUS FOUR" EXPRESSES
**NEW YORK • HAMBURG
DEUTSCHLAND • HANSA**

LEISURELY LOW RATE SHIPS

Hapag **ST. LOUIS**

Lloyd **BERLIN**

See Your Travel Agent, or

HAMBURG-AMERICAN LINE • NORTH GERMAN LLOYD
57 Broadway - NEW YORK - 669 Fifth Avenue

Offices in Principal Cities of the United States and Canada



MUSICAL AMERICA

Founded 1898 by JOHN C. FREUND

JOHN F. MAJESKI, Publisher

THE MUSICAL AMERICA CORPORATION:
John F. Majeski, President; Walter Isaacs, Treasurer;
Kenneth E. Cooley, Secretary.

Executive and Editorial Offices
Suite 1401-B Steinway Building, 113 West 57th Street, New York
Telephone: Circle 7-0522 Cable address: MUAMER

OSCAR THOMPSON, Executive Editor
FRANCES Q. EATON, Assistant to the Editor
MAURICE B. SWAAB, Advertising Manager

CHICAGO OFFICE: MARGIE A. McLEOD, Manager, Kimball
Hall, 304 South Wabash Avenue. Telephone, Harrison 4544.

BOSTON OFFICE: GRACE MAY STUTSMAN, Correspondent,
15 Winter Street, Melrose.

FOREIGN REPRESENTATIVES
GERMANY: GERALDINE DE COURCY, Kurfürstendamm 196, Berlin
W. 15. Telephone, J 1 Bismarck 3041.
FRANCE: EDMUND J. PRINDLETON, 65 Quai d'Orsay, Paris.
ENGLAND: BASIL MAINE, Finton Road, Kirby Cross, Frinton-
on-Sea, Essex, Correspondent; DOROTHY HUTTENRACH, 170
Piccadilly, London, W. 1, Business Manager.
AUSTRIA: DR. PAUL STEFAN, Hammeringplatz 7, Vienna.
CZECHOSLOVAKIA: H. H. STUCKENSCHEIDT, c/o Prager Tagblatt
Panska 12, Prague 11.
SWEDEN: KAJSA RÖTZEN, Radmansgatan 56, Stockholm. Tele-
phone, 31, 41, 92.
HOLLAND: JOHAN H. G. FRANCO, Molenweg 30, Amstelveen.
SWITZERLAND: DR. WILLI REICH, c/o von der Mühl, Langgasse
84, Basel.
U. S. S. R.: VICTOR BELAIEFF, Novinsky Boulevard, 31, Lodg. 4,
Moscow 69.
CUBA: MISS CARIDAD BENITEZ, Calle G 153, Vedado, Havana.
AUSTRALIA: BIDDY ALLEN, The Argus 365 Elizabeth St.,
Melbourne.
MEXICO: FRANCISCO AGRA, Ave. Chapultepec 42, Mexico City.

Subscription Rates: U. S. A. and Possessions, \$3 a year; Canada,
\$3.50; Foreign, \$4. Single copies, twenty cents. Unsolicited manu-
scripts cannot be returned unless accompanied by sufficient postage.
Copyright, 1938.

A Promising Opera Season

THE METROPOLITAN Opera Association's announcement for the new season is one to quicken interest, both as to repertoire and personnel. The inclusion of both 'Falstaff' and 'Otello', the one not heard at the Broadway house since the season of 1926-27, the other newly restored last season, will particularly rejoice those admirers of Giuseppe Verdi who have been unwilling to admit that 'Aida' was that giant's last great opera. In two past seasons, those of 1894-95 and 1909-10, the two works were companions in the active list, so their presence together this season will not be anything unprecedented at the Metropolitan. But the juxtaposition is one uncommon enough to evoke comment and in its way will bear comparison with last season's courageous move in presenting three Strauss operas in the same year. It is good news that 'Rosenkavalier', 'Elektra' and 'Salome' will all be retained.

Of the five other revivals announced, that of 'Fidelio', with Kirsten Flagstad in the role of Leonore, can be regarded as a resumption, Beethoven's "Child of Sorrow" having been absent for only two seasons. But as one of the most precious heritages of the lyric theatre, and one which must still struggle for its rightful place, 'Fidelio' is assured of its own special welcome from the more fastidious and historically minded type of opera patron. Mussorgsky's 'Boris Godounoff' has not been sung at the Metropolitan since Chaliapin was last there in the season of 1928-29. The gigantic shadow of the great Russian's characterization will not cease to haunt the stage and auditorium. But 'Boris' is too necessary a work for it to remain in discard merely because its supreme interpreter is gone. Other operas have had their supreme interpreters. But with gifted artists in every era to do them justice, they go on appealing to their audiences, the world over. In Lawrence Tibbett and Ezio Pinza the Metropolitan would seem to have had two choices,

MUSICAL AMERICA for October 10, 1938

in each instance, for Boris and Falstaff. The decision has been to cast Tibbett as Falstaff, Pinza as Boris. Each has before him a role to test his powers. If the memory of Chaliapin's Boris lingers in the one instance, so the portrait of Falstaff limned by Antonio Scotti and that by Victor Maurel (not yet entirely legendary) remain forgotten in the other.

'Thais' and 'Louise', arriving together at the Metropolitan, and prompting the hope that they will do better in tandem than they ever did singly, will afford new opportunities for Marjorie Lawrence and Grace Moore. That they bring up thoughts of Mary Garden and only secondarily of Geraldine Farrar, Maria Jeritza and Lucrezia Bori is no reflection on those artists. It is of interest to know that John Charles Thomas will sing Athanael. His roles have not been many at the Metropolitan. Athanael is a part he has sung abroad.

The roll of new singers, fourteen in all, includes four sopranos, a lone contralto, five tenors, and four baritones. As several seem to be of the first rank, the list is an impressive one. Considering the artists already on the roster, the tenor wing would appear to be the strongest in a good many years. But success abroad does not always mean success in New York, as every opera habitue has come to recognize. If there is no American opera in the list of additions to the repertoire, there are three more young American singers, two being winners of the Metropolitan auditions of the air.

Worthy of note is the circumstance that the Chicago City Opera, like the Metropolitan, is reviving 'Boris Godounoff', with the title role entrusted to Kipnis. Among its other revivals is Verdi's 'Un Ballo in Maschera', long overdue at the Metropolitan. In deciding on 'Meistersinger', 'Tales of Hoffmann', 'Andrea Chenier' and 'Roméo et Juliette' for other additions to its repertoire, the Chicagoans are on terra firma. These are not times, in America at least, to expect opera companies to be experimental laboratories. Their patrons must expect solid and more or less familiar fare, not truffles. On the one hand there is enterprise to be commended; on the other hand a budget not to be blithely disregarded. Variety is the spice of opera too,—in moderation.

'Ma Vlast'

NO one can say in what ways music will be influenced by the tumultuous events which are remaking the map of Europe and which so recently threatened another World War. Music is not a fair weather friend. It does not come of necessity within the scope of the maxim that to the victor belong the spoils. Man has turned to it in time of disaster, oppression, captivity and, above all, in sorrow.

Great composers have written music to celebrate triumphs and it has failed singularly to find an enduring place in musical literature. But many a song of unknown origin, born of protest or of resignation in a time of suffering, has come down through the centuries to tug at the hearts of those who have no knowledge of the circumstances that brought these songs into being.

This is true of all peoples, for all, it would seem, have suffered similarly at one time or another in the march of the changes which have beset the planet of man. If it is now the day of Czechs to mourn—as they, indeed, have mourned in the past—there is every reason to believe that their rich musical heritage will mean more to them than ever before. 'Prodana Nevěsta' will not lose its charm. 'Libuse' will fortify their love of the homeland. 'Ma Vlast' will be more than ever a great overflowing of that which wells up from within their hearts. The Moldau, as Smetana has set it singing among them, will never be just a river winding through their land. The composer, summing up in his own emotional expression the inarticulate feelings of the folk about him, in a time of trial becomes more than ever a voice for a people and they will find comfort in his song.

Personalities



Albert Spalding, Violinist, and Mrs. Spalding on the Edge of the Swimming Pool at Their Country Home in Great Barrington, Mass. With Them Are Andy and Chang

Malipiero—The Liceo Benedetto Marcello in Venice has named G. Francesco Malipiero a member of its faculty in the department of composition.

Schumann—Among the foreign musicians who have recently signified their intention of becoming American citizens, is Elisabeth Schumann, soprano.

Strauss—At a convention of the International Confederation of the Societies of Authors and Composers held in Stockholm, Richard Strauss was named president of the confederation.

Franz—The eminent French tenor, Paul Franz, for many years the chief protagonist of Wagnerian roles at the Paris Opéra, recently gave his farewell performance there. He appeared in the first act of 'Die Walküre' and the fourth act of 'Otello'.

Casadesu—On a recent visit to Brussels, Robert Casadesu, French pianist, was made an Officer of the Order of Leopold by the King of the Belgians.

Walter—The French government has just granted citizenship papers to Bruno Walter, who now makes his home in Paris. At the same time Mr. Walter was made an Officer of the Legion of Honor. It is announced that he will conduct a cycle of Mozart operas at the Opéra-Comique during the season.

Prokofieff—A new work by Serge Prokofieff for two pianos has just been received in this country and will be played for the first time by Pierre Luboshutz and Genia Nemenoff in their Town Hall recital in November. The work is entitled 'Valse' and is based upon themes taken from works by Schubert.

Ellerman—Geologists from the American Museum of Natural History visited the ranch of Amy Ellerman, contralto, in Yankton, S. D., recently, interested in unearthing the fossil of a prehistoric monosaur, the skull of which was recently found on Miss Ellerman's property.

Barbirolli—During his recent stay in London, John Barbirolli, conductor of the New York Philharmonic-Symphony, was guest at a club night at the Violoncello Club of the London Violoncello School of which he was at one time a pupil. Besides conducting a string orchestra in several works, Mr. Barbirolli with Ethel Bartlett played the Delius Sonata and joined with other members as 'cellist in playing string quartets.

SAN FRANCISCO FAIR LISTS MUSIC PLANS

**E. L. Jones in Charge of Program
—Coolidge Quartet and Choirs
Will Also Participate**

SAN FRANCISCO, Oct. 5.—A Special Events staff is planning a program for each of the 288 days of the 1939 Golden Gate International Exposition which will be held on Treasure Island. Everett L. Jones is in charge of the preparation of a balanced musical program for the forty-one weeks of the exposition including every type of vocal and instrumental music. He has been connected with musical organizations as producer since 1919 when he was assistant manager of the Cleveland Symphony. He was business manager for five seasons during which the Metropolitan and Chicago Civic opera companies appeared in Cleveland, and later helped produce 'The Miracle' with Morris Gest in Cleveland. A tour with that production brought him to California.

He has been promotional director for the Philharmonic Society of San Mateo County and for five seasons has been personal representative of John Charles Thomas in Pacific Coast concerts. Assisting Mr. Jones is J. Emmett Hayden, chairman of the music committee of the city of San Francisco.

Under the auspices of the Elizabeth Sprague Coolidge Foundation, the Coolidge Quartet, William Kroll, Nicolai Berezowsky, Nicholas Moldavan and Victor Gottlieb, will give nine concerts at the exhibition on June 12, 19, 26, July 3, 10, 17, 24, 31 and Aug. 7.

Pre-Opening Concerts to Be Held

Pre-opening concerts will be held on Treasure Island on Nov. 6, 1938, when male choirs of the San Francisco Bay area will participate. Among those taking part are the Loring Choir, the Orpheus Choir, the Orpheon Choir, the Olympic Choir and others.

The fifth annual performance of the A Cappella Choir will be held on Treasure Island on April 21, 1939. The choir is a combination of several high school groups, including the choirs of the Mountain View, Salinas, San Jose, Campbell, Los Gatos, Gilroy, and the Saturday Morning Choir of Oakland. The choir will be under the direction of Glenn Woods, supervisor of music in Oakland.

PADEREWSKI CONTEST TO OFFER TWO PRIZES

**Best Work for Chamber Orchestra
and Best Concerto to Receive
\$1,000 Each in Competition**

The 1938 Paderewski Fund Prize Competition will offer \$1,000 for the best work for chamber orchestra requiring approximately fifteen to twenty minutes in performance, and a prize of \$1,000 for the best concerto or other serious work for solo instrument and orchestra, requiring fifteen minutes in performance. The judges will be Quincy Porter, Hans Lange and Sigismond Stojowski.

The competition is open only to American-born citizens or those born abroad of American parents. Works offered must never have been performed in public previously, or offered in previous competitions. Works are to be sent to Mrs. Elizabeth C. Allen, 290 Huntington Ave., Boston, Mass. Each work must be sent under an assumed name accompanied by a sealed envelope

containing the composer's real name and address, together with evidence that the composer is an American citizen.

The competition is made possible through the income of a fund donated some years ago by Paderewski for the purpose of encouraging serious creative effort among American musicians.

MUSIC IN PALESTINE OF A WIDE VARIETY

**Noted Conductors Lead Two-
Year-Old Orchestra—Cham-
ber Music Offered**

PALESTINE, Sept. 15.—The Holy Land, despite political unrest, has witnessed an abundant musical season. The Palestine Orchestra, founded two years ago by Bronislaw Huberman and launched in December 1936 by Arturo Toscanini, plays the most important part in local musical life. The second season of the orchestra, from Oct. 1937 to May 1938, and the summer season from June to August, brought many interesting events.

Ten subscription concerts were given in Jerusalem, Tel-Aviv, and Haifa, and the same concerts were repeated for the Labor Federation. There were four special concerts, a few concerts in the greater settlements during the winter, and seven summer concerts. Conductors have been Hans Wilhelm Steinberg, Eugen Szenkar, Issay Dobrowen, Dr. Malcolm Sargent, and—Toscanini.

During the last-named conductor's second visit to the country his programs included Mendelssohn's 'Italian' Symphony, Schubert's C Major Symphony and Beethoven's Fourth, among the larger works.

Taube Leads Chamber Ensemble

There were also chamber concerts played by a Chamber Ensemble under the baton of Michael Taube and others. Alice Ehlers, harsichordist, was the soloist at one of these events, in Haydn and Mozart works. Hindemith's 'Daimon' Suite was also included. Other soloists during the orchestra's season were Jacob Gimpel, pianist; Ignaz Friedman, Thelma Yellin, Jerusalem 'cellist; Oda Slobodskaya and members of the orchestra. Other conductors during this ensemble's season were Marc Lowry, Jascha Horenstein and Bronislaw Szulz.

Tel-Aviv's Conservatories offered many fine chamber music concerts and a Chamber Opera Group, conducted by A. Davis, gave works by Offenbach and Adolphe Adams. Recitals and lecture-recitals have also added to the sum of musical activities.

DR. PETER GRADONWITZ

Bach First in Band Series

Dr. Edwin Franko Goldman, conductor of the Goldman Band, concluded the series of summer concerts on the Mall in Central Park and at Prospect Park, Brooklyn, on Aug. 15. Dr. Goldman has conducted the band through twenty-one seasons and during that time has not missed one concert. The series, known as the Daniel Guggenheim Memorial Concerts, was given as a tribute to the memory of Daniel Guggenheim. 120 composers were represented throughout the summer season and the composer whose works were most frequently performed was J. S. Bach. Wagner was second with a total of forty-eight, and Tchaikovsky third, with thirty-five. Music by thirty-three American composers was given.

What They Read Twenty Years Ago

MUSICAL AMERICA for October, 1918



Above: Serge Prokofiev, a Portrait of the Russian Composer (Right) and a Snapshot with the Japanese Author, M. Ohtaguro, Who Wrote a Book on the Russian Ballet, and Mme. Ohtaguro



Right: Ernest Bloch, Swiss Composer, Photographed Just Before He Came to the United States

Refreshing and Different

"I have found more real critical acumen here (in America) than in Europe," said Ernest Bloch in an interview. "Americans are fine analysts. All you need is the doing. The creative activity must be encouraged; appreciation, self-reliance, fearless expression of yourselves."

1918

Shaw Again

Thirty years ago Bernard Shaw was in the habit of enlightening the world as a musical critic. Recently he broke forth again. "I am strongly of the opinion," he says, "that nothing but superlative excellence in art can excuse a man or woman for being an artist at all. . . . For loose art I have no charity. . . . When I hear a trombonist shirking the trouble of phrasing intelligently, I hate him. Yet I could forgive him quite easily for being a bigamist."

1918

And Yet Again

Bernard Shaw remarks: "I ask how any woman can be expected to look like a valkyrie, or feel like one, or move like one in the skirt of an ultra-womanly woman of the period when a female who climbed to the top of an omnibus would have been handed to the police as a disgrace to her sex? If anyone imagines that the situation is saved by adding to the womanly skirt a breastplate and a barmaid's wig of that same period, they err."

Why Did Debussy Dally?

One special source of regret Claude Debussy's premature passing has created for many Debussy-ites is the fact that they will never be able to know now what the composer of 'Pelléas et Mélisande' would have done with 'Tristan and Isolde'. It was not Wagner's Teutonic version of the famous legend of lovers, but Bedier's French 'Tristan' that he was using. "It needs a great deal of time," Debussy repeated over and over.

1918

The Turn of the Wheel!

(Headline) "Purge Music of German Influence" Famous Singers, Composers and Conductors Say Enemy Music Must Be Interned.

1918

A Good Beginning

(Headline) Hold America's First Chamber Music Festival. Inauguration of Significant Three-Day Event at Pittsfield, Mass., Draws Foremost Musicians to New Temple of Music Built Atop Mountain by the Sponsor, Mrs. F. S. Coolidge. Fête and Contest Will Be an Annual Institution.

1918

Singer or Soldier

Enrico Caruso was among the 3,700 early draft registrants in the Town Hall at Greenwich, Conn. The idea of being in the draft so tickled the tenor that he drew pictures of himself, half a dozen of which he presented to the young women registrars.

HELSINKI OPERA SEASON OPENS WITH 'POHJALAISIA'

Madetoja's Historic Work Has Its Eighty-fourth Local Performance — Concerts Begin with All-Sibelius Program Conducted by Georg Schnéevoigt

By PAUL SJOBLUM

HELSINKI, Sept. 24.

THE operatic season in Helsinki opened with the eighty-fourth local performance of Leevi Madetoja's unique, fourteen-year-old opera 'Pohjalaisia'. No operatic work by a Finnish composer has ever met with such lasting success. So well established is it in the Helsinki repertory that, besides later performances, it is given, according to annual custom, as each season's opener. The libretto is unusually happily chosen. Based on a play of the same name by Artturi Järviuoma, it offers the composer magnificent opportunities for dramatic musical effects. It deals with a period in Finland's history, about 1850, when unsympathetic government officials were sent to remote Ostrobothnian villages to impress upon the defiantly independent folk there the meaning of law and order. Tragic conflict often occurred because of officialdom's notorious lack of insight into the unbending spirit of the Finnish farmer population. The more stiff-necked Ostrobothnians revolted against reforming old habits, and resorted to violence and bloodshed rather than sacrifice their inheritance of freedom of movement. As a realistic and authentic description of one of the most picturesque, if rough-and-tumble, rural folk in Finland by one of themselves, Järviuoma's play has been a particular favorite for years on stages throughout Finland and Finnish communities in the United States. Adapted for operatic treatment, it gains if possible in appeal, and certainly in significance.

Madetoja's score is based chiefly on Ostrobothnian folksongs, used both in their entirety as arias and as thematic orchestral material in free variation and symphonic development. In turn gracefully lyrical and sensitively melodic, or

brutal and powerful, the score successfully reflects and enhances the mood and atmosphere of the libretto. At times the orchestra plays little discernible melody, but rather releases strange screams or fearful outbursts of thunder, or mutters ominous prophecies, or whispers and clamors like the indiscriminate sounds of a forest—but always with comprehensible theatrical meaning. The action and dialogue of the play is often intensified, rather than as sometimes happens in opera made artificial, by the musical setting.

The most recent performance of 'Pohjalaisia' pleaded so eloquently for both its musical and theatrical virtues that one felt certain that opera houses in the great musical centers, including the Metropolitan, yearly present works considerably less deserving of inclusion in their repertoires. Such performances of it as have been given abroad have aroused sufficient favorable attention as to prove that its appeal is not at all provincial.

A matter of interest is the fact that the ballet of the Helsinki Opera will be the largest in Europe this season. Considering that the population of Finland is less than that of many cities in other countries lends this fact a significance of sorts.

Sibelius Program Opens Concert Year

An all-Sibelius concert conducted by Georg Schnéevoigt opened the current season of the Helsinki municipal orchestra. The program included the Symphony No. 7, the 'Historic Scenes' Suite; and the Violin Concerto, with Arvo Hannikainen, marking his fifteenth season as concert-master of the orchestra, as soloist. Critics expressed their gratification over the appropriateness of beginning the Finnish musical season with an orchestral concert of the works of Finland's greatest master; and, complaining of its not having been done before, urged that the procedure be adopted as an annual custom.

Prof. Schnéevoigt indicated a remarkable advance in insight into Sibelius's music, especially in the symphony which he interpreted with a depth of perception that might well serve as a model for other conductors. The 'Historical

Scenes' were a revelation of an unfamiliar aspect of the Finnish composer. Full of ingenious devices, fanciful, at times even playful, several of the items in the series—besides 'Finlandia' which was included in the group as the Finale—are worthy of adoption into the repertory of other orchestras, notably as a contrast to the more serious monumental works. Arvo Hannikainen played the solo part in the Violin Con-

certo with more sympathy and understanding than American audiences are accustomed to in this work, although not so much can be said for his technical control.

Among the many notables in the audience, including the George Washington of Finland, War-Marshal Mannerheim, it was interesting to note the presence of several of Sibelius's daughters and grand-daughters.

SYMPHONY IN DALLAS PREPARES NEW SERIES

Singer to Conduct Monthly Programs—Civic Music Association Lists Seven Artists on Course

DALLAS, Oct. 5.—The Dallas Symphony, Jacques Singer, conductor, plans monthly programs to be given in pairs, evening concerts and in addition afternoon programs planned especially for children, the latter to be held on Saturday afternoons. Several soloists have been announced, including Ruth Slenszynski, pianist, and Guila Bustabo, violinist. Arthur L. Kramer is president of the Dallas Symphony Society.

In the Civic Music Association season, the first program will be given on Dec. 20, presenting Argentinita, dancer. Others on the course include Arthur Rubinstein, pianist; Beniamino Gigli, tenor; Marian Anderson, contralto; Busch and Serkin, and the bass, Ezio Pinza. Eli Sanger is president of the organization.

Several additional artists are also to be heard. Daisy Elgin, soprano, will give a program early in November under the auspices of the Kings' Daughters; late in the same month, Tri-Delta Sorority will present Ballet Caravan; Mrs. John F. Lyons, who has annually presented the Ballet Russe for several seasons will bring that organization again for two programs in January. Later she will present Nelson Eddy, baritone.

The new Hockaday School of Music was formally opened on Sept. 19, in the newly constructed building on the campus. A group of Ivan Dneprov's voice students gave a varied program with Doris Comstock as the accompanist. Mr. Dneprov is the head of the new school. The program was repeated on Sept. 21.

INDIANAPOLIS TO HEAR MANY RECITAL EVENTS

Martens Concerts to Offer Five Programs—Männerchor and Symphonians Are Active

INDIANAPOLIS, IND., Oct. 5.—For the ninth season of Martens Concerts, Inc., the opening concert will present Lawrence Tibbett, on Oct. 24, to be followed by Jascha Heifetz, violinist, on Nov. 13; Kirsten Flagstad on Dec. 4; Trudi Schoop and her Comic Ballet on Feb. 6 and Amparo and José Iturbi on March 27.

The Indianapolis Männerchor will open the concert season with an active membership of more than eighty singers, including the new members accepted during the recent auditions under Clarence Elbert, associate director. Karl Reckzeh of Chicago has been re-engaged as conductor for the coming season. The first concert will be held on Nov. 28 at the Athenaeum. Soloists for the season will be announced later.

The Symphonians, an orchestra or-

ganized "for all amateur musicians who like to play good music under fine directors", began rehearsals on Sept. 30. Theodore Leutz is the group's conductor and Herman Arndt, assistant. Both men are members of the Indianapolis Symphony.

SAN FRANCISCO EVENTS

Brico Conducts Federal Forces and Several Recitalists Appear

SAN FRANCISCO, Oct. 5.—'Everybody's Symphony' concerts continue under WPA auspices. Antonia Brico led the second of the series in Exposition Auditorium on Sept. 13. The program included the prelude to 'Lohengrin' by Wagner, Rimsky-Korsakoff's 'Schéhérazade' Suite and Cesana's 'Negro Heaven'. Elmer Keeton's Colored Chorus of the Oakland FMP assisted. Marcus Hall, baritone, was the excellent soloist. Mr. Hall also gave the third of the Associated Artists's concerts in Veteran's auditorium, with John Hoskins at the piano.

Lorena Jordan-Cole gave a recital at Sorosis Hall, and Anita Mary Blake, mezzo soprano, sang Lieder by Schubert, Brahms, Hugo Wolf, and English songs, accompanied by Elizabeth Alexander, in the St. Francis Hotel. Alice Morini, pianist; William Wolski, violinist, Willem Wegman, violist, and Elizabeth Reeves, cellist, assisted by Robert Schmidt in Schubert's 'The Trout' quintet, gave an evening of chamber music at the home of Mrs. Marcus Koshland.

Paul Graener recently conducted a performance of his opera, 'Hannele's Himmelfahrt' at the Frankfort Opera.

EDWARD
HARRIS

Vocal Coach

1938 - 1939 SEASON

New Studio:

25 PARK AVENUE
NEW YORK, N. Y.

Telephone:

LExington 2-5274

COACHING FOR SINGERS IN
CONCERT AND RADIO
REPERTOIRE

PROGRAM BUILDING

INSTRUCTION IN VOICE
PRODUCTION

COACHING FOR
ACCOMPANISTS

PIETRO

YON



Concert Organist and Composer
Courses in

Piano - Organ - Composition - Liturgy
For Lessons and Concert Appearances

address:
852 CARNEGIE HALL New York, N. Y.
Circle 7-0951

Worcester Festival Opening

(Continued from page 3)

any American.

The quaint combination of Biblical text and folk lore, based primarily and insistently on the spiritual 'Go Down, Moses', obtains its effects in novel and moving ways. Dett possesses a melodic sense which never lets his music lapse into aridity, and a canniness of harmonic texture and rhythmic diversity which keeps it alive from beginning to end. The spirit of the work inevitably suggests the charming 'Green Pastures', and its musical investiture is sure and telling in effect. Lamentation for the oppressed Israelites, the Lord's command of the young Moses to lead his peoples out of Egypt occupy the first part of the work. The second part is given over to the passage through the Red Sea, outlined in the text and suggested by a strongly rhythmic, rolling orchestral treatment over which the chorus intones rapturous "Ah's". This second section is rollicking in character, filled with a spontaneous expression of joy, wherein the orchestra employs many "unorthodox" devices, such as a swooping organ phrase over which tambourines and a triangle glitter and tinkle. The shout of triumph at the close is extremely moving, although it fairly drowned out the exultations of Miriam, the prophetess, and the successful Moses.

Four Soloists Are Heard

The heaviest responsibilities among the soloists were carried by Mr. Hain and Mr. Darwin, who acquitted themselves in sterling fashion. Mr. Hain's entrance, on "Lord, who am I to go unto Pharaoh", was particularly striking in its fervor of voice and dramatic delineation. Mr. Darwin used his warm and well-rounded voice tellingly in both his roles. Miss Leslie and Miss Lewis, although called on for less sustained effort, made the most of their short passages, although Miss Leslie's diction left something to be desired.

The orchestral fabric presents a slight incongruity when the text is considered, being compounded of several elements—a sophistication and coloration which occasionally borders on Rimsky-Korsakoffian fantasy, and an ebullience which narrowly escapes vulgarity now and then. Also, some parts are rather clumsy in orchestration, suggesting that Dett's mastery of this branch of composition lags a little behind his writing for voices. However, the work as a whole has an inner vitality and conviction that carry it across the border from tentativeness to positive accomplishment. It was warmly received.

Audiences are expected to increase as the festival waxes, for this week usually builds up to a climax. It has been especially difficult this year in view of the disastrous flood and storm, but optimism for its success is felt in all official quarters. Familiar officials were to be seen at the concert: Hamilton B. Wood, president of the Festival Association; Walter Howe, manager, and associate conductor and organist; Albert Stoessel, Sr., father of the conductor, and many others. Absent this year is Georges Barrère, who has been a soloist several times and who has often occupied a seat in the orchestra. Scipione Guidi is the new concertmaster of the orchestra this year.

Sevitzky conducting; at concerts by the Rittenhouse Concert Orchestra under Guglielmo Sabatini, and in various other events under the auspices of the Philadelphia Music Centre.

The Choral Society of Philadelphia, entering upon its forty-second season under Henry Gordon Thunder, conductor, will give four concerts, singing major works on Nov. 28, Dec. 29, March 27 and May 18.

Guy Marriner, pianist, and associate director in charge of music at the Franklin Institute, will give his fifth annual series of lecture-recitals beginning on Oct. 9, at the Institute.

WILLIAM E. SMITH

Philadelphia Plans

(Continued from page 4)

be given on Nov. 25-26, Dec. 16-17, Jan. 6-7, and Jan. 27-28. Mr. Ormandy will conduct the cycle and soloists will be Erika Morini and Joseph Szigeti, violinists; Emanuel Feuermann, cellist; Walter Gieseking, pianist, and Marian Anderson, contralto. The orchestra's local series, which was to open on Oct. 7-8-11, will provide twenty-eight pairs of Friday afternoon and Saturday evening concerts and ten Tuesday evening concerts in the Academy of Music. In addition there will be five 'Youth Concerts', with an added special event with the orchestra and Monte Carlo Ballet Russe.

The season's guest conductors will be Georges Enesco, on Feb. 17-18 and 24-25; Vladimir Golschmann on March 3-5. Saul Caston will lead the ballet programs. Other soloists include Rachmaninoff, Hortense Monath, Josef Wisnow, Jacques Abram and Boris Golschmann, pianists; Efrem Zimbalist, violinist; the Coolidge String Quartet;

Friedrich Schorr, baritone; and the Philadelphia Ballet. Two pairs of recital programs with Lotte Lehmann and Lauritz Melchior appearing jointly, and Jascha Heifetz, violinist, are also forecast.

Novelties and revivals include among symphonies Rachmaninoff's Third; Malipiero's Second; Hindemith's 'Mathis der Maler'; Zador's 'Dance Symphony', and d'Indy's 'Symphony on a French Mountain Theme'. Other symphonies in the roster are Glières Second; Miskovsky's Sixth, and Samuel Barber's Symphony in One

Movement. Among shorter novelties and revivals are Barber's 'Essay'; Stravinsky's 'Scherzo Fantastique'; Bartok's 'Saiten Musik'; Ibert's 'Escales'; Malipiero's 'Impressions del Vero'; Russell Bennett's 'Eight Etudes'; Edward Burlingame Hill's String Suite; Pizzetti's 'Concerto dell'estate', some rarely performed (as far as this city is concerned) Sibelius works, and Berezowsky's Concerto for string quartet and orchestra. The Ballet Russe will offer several new works including 'Saint Francis' with music by Paul Hindemith; 'Don Juan' to music by Gluck, and others.

WILLIAM E. SMITH

Plans of the Chicago Opera

(Continued from page 3)

Mayer (new), Ada Paggi and Josephine Swinney.

The bass, Alexander Kipnis, and the baritones, Adolph Vogel and Joel Berglund, are likewise new. The remainder of this section includes George Czaplicki, Virgilio Lazzari, Emanuel List, Carlo Morelli, Lawrence Tibbett, Sandro Giglio, Mark Love and Vittorio Trevisan. Douglas Beattie, Daniel Harris and Craine Smith are new.

Other new names on the personnel include Jeanne de Vaney and Virginia Wallace, sopranos; Phillip Culkin, baritone, and Reinhold Schmidt, bass-baritone.

Present arrangements call for six revivals, 'Boris Godounoff' with Kipnis; 'Romeo and Juliet' with Tibbett and possibly Dosia and Burdino; 'Andrea Chenier' with Bampton and Gigli; 'The Masked Ball'; and 'Die Meistersinger' with Reining, Berghund, Vogel and Maison.

Flagstad to Sing Elsa

Flagstad will be heard in 'Lohengrin', 'Tristan und Isolde' and 'Walküre'. Lily Pons will sing in 'Lucia', 'Lakmé' and 'Barber of Seville' and Eva Turner in 'Turandot'.

After the 'Otello' on Oct. 29 with Jepson, Martinelli and Tibbett, the season officially opens on Oct. 31 with 'Aida', to be sung by Giannini, Castagna, Martinelli, Czaplicki, Lazzari and Love. 'Meistersinger' is the bill for the following Wednesday and 'Rigoletto' for Friday with Reggiani, Tibbett and Tokatyan. 'Samson and Delilah' provides the first Saturday matinee while the evening performance will be devoted to 'Madame Butterfly' with Reining. The opera season is to last seven weeks, subscription performances falling on Monday, Wednesday, Friday and Saturday nights. Plans also call for a popular-priced series on Thursday nights, to be sponsored again by the Chicago Board of Education.

Other operas in the repertoire are 'Carmen', 'Faust', 'Manon', 'Mignon',

'La Gioconda', 'L'Amore Dei Tre Re', 'Tosca', 'Martha' and 'Hansel and Gretel'. Grace Moore, who is unable to appear during the regular season, is scheduled to sing in two performances of 'Louise' on Jan. 8 and 15.

The conductors are Roberto Moranzoni, Louis Hasselmann, Edwin McArthur, Henry Weber and Leo Kopp.

Catherine Littlefield's ballet succeeds Ruth Page's troupe supplementing the opera with seven special ballet performances beginning on Oct. 30. Subsequent performances are scheduled for Nov. 8, 13, 22 and 27, and Dec. 11 and 13. The company will introduce a number of original works and will present two world premieres.

Benjamin Grosbayne to Make European Debut as Conductor

PARIS, Oct. 1.—Benjamin Grosbayne, conductor, violinist and educator, will make his European debut as a conductor in Brussels on Oct. 14. Members of the United States ambassadorial and consular offices are expected to be present. The program will include the Schumann Symphony No. 4, Strauss's 'Don Juan' and the Liszt E Flat Piano Concerto with André Dumpotier, winner of the 1938 Ysaye competition, as soloist. Mr. Grosbayne will also conduct a concert in Paris on Nov. 6, when the program will include the Beethoven Symphony No. 8 and Stravinsky's 'Firebird' Suite. He has been studying this summer with Pierre Monteux and Felix Weingartner.

Mafalda Favero Under Management of Metropolitan Music Bureau

Mafalda Favero, Italian soprano, who joins the Metropolitan Opera this autumn, will be under the management of the Metropolitan Music Bureau. Miss Favero arrived in New York from Italy on Sept. 29, and went West to join the San Francisco Opera, with which she will make her debut as Zerlina in 'Don Giovanni' on Oct. 10. She is also scheduled for appearances with the Detroit Symphony on Dec. 1 and 2.

OPERA IS FORECAST FOR PHILADELPHIA

Metropolitan and Local Civic Forces to Play in Academy —Concert Events Listed

PHILADELPHIA, Oct. 5.—The Metropolitan Opera Company of New York and the Philadelphia Civic Grand Opera Company will serve the cause of the lyric stage in Philadelphia during the season. The Metropolitan will give its performances in the Academy of Music, including six miscellaneous events and Wagner's 'Ring' cycle. The local company will give eight performances in the Academy of Music.

Academy of Music events under the auspices of the Philadelphia Forum include recitals by Jussi Björling, Lawrence Tibbett, Kathryn Meisle, Gregor Piatigorsky, Elizabeth Schumann and Robert Casadesus. Musical groups appearing under Forum auspices will include the Salzburg Trapp Choir and the Wagnerian Festival Singers. Orchestras will be the Boston Symphony and the Curtis Symphony, led by Koussevitzky and Reiner, respectively. Josef Hofmann will be soloist with the latter in two concertos. Argentinita and Trudi Schoop will also appear.

Feldman Series Lists Artists

The fifth season of the Feldman Concert Series in the Academy will bring Kirsten Flagstad on Nov. 10, Rachmaninoff on Dec. 15, Rose Bampton and Nino Martini on Jan. 12, Yehudi Menuhin on Feb. 23, Angna Enters on March 9 and Nelson Eddy on March 16.

Chamber music will be performed in three concerts by the Philadelphia Chamber String Simfionetta, Fabien

LEON CARSON

(Member, New York Singing Teachers' Association)

Teacher of Singing

Lieder - General Repertoire - Program Building
Electric Recordings for Voice Analysis

New York Studio
160 West 73rd Street

Telephones
SUquehanna 7-1880
TRafalgar 7-6700

Out-of-Town Studio
at
Nutley, New Jersey

TWELVE CONDUCTORS TO LEAD IN BERLIN

Philharmonic to Give Three Subscription Series—Few Modern Works Included

BERLIN, Oct. 1.—The 1938-39 program of the Berlin Philharmonic comprises two leading subscription series of ten concerts each with the customary morning rehearsal performances. In the first series, seven concerts will be conducted by Furtwängler, and one each by de Sabata, Mengelberg and Richard Strauss. In addition to the above, Furtwängler will conduct repeat performances of his seven concerts in order to meet the great demand for seats. Both series, as well as these repeat concerts, are already completely sold out.

In the second series, Eugen Jochum and Carl Schuricht will each conduct four concerts, and Hans Knappertsbusch and Karl Böhm the remainder.

Continue Popular Concerts

A third subscription series will represent a sort of continuation of the former popular concerts. The conductors of this latter series will be Max Fiedler, Leopold Reichwein and Franz von Konwitschny. Furthermore, Wilhelm

Furtwängler and Edwin Fischer will present Furtwängler's Piano Concerto at a special concert, and Herbert von Karajan, the gifted young conductor of the Municipal Opera in Aachen, will also conduct a special concert. Furtwängler will conduct a total of twenty-one concerts in Berlin during the coming season, exclusive of his German and foreign tours with the orchestra, which will swell the number to over sixty.

The presentation of modern works is still a confused and difficult issue and very few will find place on the various programs for the coming season. Furtwängler has listed works by Hans Brehme, Heinz Schubert, Hans Pfitzner and Stravinsky, but no place seems to have been made for some of the interesting works by foreign composers that have been given a hearing at some of the festivals of modern music in other German cities.

Radio Appearances Reduced

Since the orchestra was taken over by the state, it has been possible to reduce the number of miscellaneous concerts and especially the number of conductors, and to remove the organization from the sphere of a musical instrument at the disposition of every ambitious

talent willing and able to pay the required fee. In addition to this very desirable concentration of effort and energy, the number of radio appearances has been reduced from twenty to five, although this season the Berlin Radio Station will broadcast all the evening concerts of the several subscription series. Furtwängler's engagements with the Vienna Philharmonic have not yet been announced, but it is assumed that the Vienna organization will also be taken over by the state and Furtwängler placed at least partially in charge of its artistic destiny.

GERALDINE DE COURCY

ANNUAL FESTIVAL GIVEN IN ZOPPOT

Yearly Wagner Event Includes 'Rheingold', Staged for First Time in the Open-Air

ZOPPOT, Sept. 27.—The program of the annual Wagner festival in Zoppot under the artistic direction of Dr. Hermann Merz of Danzig included the 'Ring' Cycle in its entirety. This is the first time 'Rheingold' was attempted in this theatre and also probably the first time it has ever been given anywhere on an open air stage. Among the many notable artists in the 1938 ensemble were Gotthelf Pistor, Carl Hartmann, Daga Soederquist, Margarete Arndt Ober, Marjorie Lawrence, Hans Nissen and Inger Karen.

Projecting Machines Used

Its presentation, even on so large a stage as that of Zoppot, involves a number of major problems, any one of which would seem to be sufficient to deter the most ambitious entrepreneur. After eliminating stylization or any approach to realism as a mode of operation, Dr. Metz decided on two huge projecting machines which threw a picture of moving water on the entire stage. The manipulation of such an apparatus required the services of 100 stage hands as well as an imposing staff of musical and technical assistants. The effect was stunning, however, and fully rewarded Dr. Merz' ingenuity and courage.

The other three works of the 'Ring' have frequently been given in Zoppot and no longer offer any great difficulties either in the way of scenic investiture or the more intricate technique of operation. Another innovation that marked this year's performances was the special roofing which can be rolled over the stage and seating space in the event of inclement weather.

G. DEC.

William Penny Hacker Appears at Oceanside

MAGNOLIA, MASS., Oct. 5.—William Penny Hacker, pianist, gave a recital at the Oceanside Theatre recently, including works by Mozart, Beethoven, Scarlatti, Schubert, Ravel, Debussy, Albeniz and Falla on his program. During the summer he played at several theatres in New Hampshire and New York, and at Prout's Neck, Me.

Miriam Marmein to Tour with Group

Miriam Marmein, dancer, and three members of her concert group, Mildred Neff, Eugenia Foley and Katherine Wilson, returned to New York recently from Miss Marmein's open air dance theatre in Manomet, Mass., to rehearse for a cross-country tour which will open late in October.

THE GERMAN OPERA TO GIVE NEW WORKS

'Katarina' by Kusterer and a Work by Wagner-Regeny to Receive Premieres

BERLIN, Oct. 1.—The German Opera in Berlin-Charlottenburg will offer several new works during the coming season, as well as standard productions of the repertoire.

'Katarina,' a new opera by Arthur Kusterer will be performed, and Rudolph Wagner-Regeny is at work upon an opera which will be given its first performance during the latter half of the season. Franz Lehar has been commissioned by Intendant Rode to prepare a complete revision of 'The Merry Widow' which will be given on New Year's Eve. The operetta in its original form has been a permanent part of the repertoire for the last three years. The revised version will contain several new solos.

Other works to be given by the German opera include: 'Schwarzer Peter' by Norbert Schulz, Weber's 'Euryanthe' in a re-worked version by Franz Bennecke; Lortzing's 'Prinz Caramo', revised by George Richard Kruse; 'Carmen', a re-staged 'Parsifal', 'The Magic Flute', with the famous Schinkel scenery and costumes of the original production; Maillart's 'The Bells of the Hermitage', 'La Bohème', 'Otello', 'The Force of Destiny', 'The Gypsy Baron', 'Don Giovanni', 'Finta Giardiniera', 'Figaro', 'Fidelio', 'Der Freischütz', 'Zar und Zimmermann', 'Waffenschmied', 'Die Lustigen Weiber von Windsor', 'The Taming of the Shrew', 'Rigoletto', 'Trovatore', 'Traviata', 'Aida', 'The Barber of Seville', 'The Daughter of the Regiment', 'Tosca', 'Butterfly', 'Die Fledermaus', 'The Bartered Bride', 'Rosenkavalier' and all the Wagner works.

Among the guest conductors will be Ettore Panizza and Mainhard von Zallinger.

GERALDINE DE COURCY

Frieda Hempel to Give Recital in Paris

PARIS, Oct. 1.—Frieda Hempel, soprano, will give a recital at the Salle Gaveau on Oct. 13. Mme. Hempel will sail for New York at the end of October, having signed a contract for an extended tour in the United States.



Ruth Slenczynski
TWELVE YEAR OLD GENIUS OF THE PIANO
Management: EVANS & SALTER, 113 West 57th Street, New York City
Season 1938-1939 Now Booking (Baldwin Piano)

EDWIN McARTHUR
340 West 57th Street, New York, N. Y.

JEAN DICKENSON
Coloratura Soprano
Mgt. NBC Artists Service 30 Rockefeller Plaza, New York
George Engles Managing Director



EUGENIA BUXTON
AMERICAN PIANIST
Management: Richard Copley, 113 West 57th Street, New York



REED KENNEDY
BARITONE
Soloist, St. Bartholomew's Church, New York.
Available for Concert—Oratorio—Radio
Address all inquiries to 1401 Steinway Bldg., 113 W. 57th St., New York



MARIA MAXIMOVITCH
SOPRANO
CONCERT—OPERA—RADIO
Exclusive Management: Annie Friedberg, 250 W. 57th St., New York



JESSICA DRAGONETTE
America's Beloved Soprano
Appearing IN CONCERT during the Season 1938-39



Exclusive Management
HAENSEL & JONES
113 W. 57 St., N. Y.
Division:
Columbia Concerts
Corp. of Columbia
Broadcasting System

HOLLYWOOD HEARS NEW NATIVE OPERA

Ruger's 'Gettysburg' Given Premier in Bowl with Usigli Leading Federal Project Forces

LOS ANGELES, Oct. 5.—The premiere of the American opera, 'Gettysburg', took place in the Hollywood Bowl on Sept. 23, causing more than the usual ripple of interest among devotees of native opera, sung in the vernacular. Praiseworthy as was the attempt to balk tradition and foster the development of native art, one's honest conviction is that 'Gettysburg' adds little to the sum total of things either American or artistic.

Composed by Morris Ruger to a libretto by Arthur Robinson, Lincoln's Gettysburg address is made the central theme. The vitality of the words and the memory of a great occasion provide a substantial peg on which to hang a series of unrelated impressions. Parts of the Lord's Prayer come in for effective treatment, a slave appears to declaim his wrongs, a soldier comes home from the war and is greeted by his waiting wife, and the "souls of just men made perfect", singing from the spirit world, add an eerie touch.

Gettysburg Address a High Point

Beginning with a tremolo in the basses, Lincoln's immortal words, "Four score and seven years ago", intoned by Emery Darcy, provided a thrill which might have lifted the work to a high level, had the inspiration been prolonged. Mr. Ruger was wise in attempting no melodic line for the singer in the portions of the address. He left that to the orchestra, which at times speaks fervently. The frequency with which the Lord's Prayer is used gives a note of preachment to the work, though it calls forth some of the composer's best music. Having little plot or action, the work would seem to fall more correctly in the classification of oratorio or cantata. It was in any case significant that an American work aroused sufficient interest to receive a presentation in the Bowl.

Singers Are Acclaimed

The production united the efforts of the Federal Music Project and the newly formed Independent Publishers, Authors and Composers Association, and it gave opportunity for hearing several excellent American singers. The list included Anne Jamison, soprano; Tandy MacKenzie, tenor; Emery Darcy,



Morris Hutchins Ruger, Composer of the Opera 'Gettysburg,' Left, and Gastone Usigli, Who Conducted the Hollywood Bowl Performance of the Work

baritone; Coe Glade, contralto; Charles de la Plate, bass, and Kenneth Spencer. Clearer enunciation on the part of most of the principals would have been welcome. The orchestra played well, and the chorus of nearly 200, composed both of white and Negro singers, sang beautifully. The stage settings were elaborate and effective, especially in the second of the two scenes, when the stage was illuminated with lighted crosses. Gastone Usigli conducted. The audience of about 3000 persons seemed lost in the Bowl. Artie Mason Carter, long a crusader for American music, made an introductory speech, commending the venture as significant in our cultural progress.

HAL D. CRAIN

Metropolitan Opera Guild to Offer Layman's Opera Course

A series of five lectures will be offered by the Metropolitan Opera Guild during the 1938-39 season. They will be given by Olga Samaroff Stokowski, assisted by Joseph Battista, pianist. The dates of the lectures and their subjects are as follows: on Oct. 19, 'Fundamental Elements of Opera as Developed in Italy'; on Nov. 2, as developed in Germany; on Nov. 16, as developed in France; on Nov. 30, a discussion of Wagner's 'Die Meistersinger', and on Dec. 14, a novelty of the season.

CLEVELAND PLAYERS PREPARE PROGRAMS

Rodzinski to Conduct Cycle of Beethoven During Season—Soloists Are Named

CLEVELAND, Oct. 5.—The Cleveland Orchestra will begin its twenty-first season of concerts on Oct. 13. Dr. Artur Rodzinski has again been appointed conductor. A nearly complete representation of the orchestral works of Beethoven will be offered during the course of the year. The entire series will come to an end on April 20-22 with a performance of the Ninth Symphony with Rosa Tentoni, Anna Kaskas, Paul Alt-house, and Julius Huehn as soloists, and with the Cleveland Philharmonic Chorus which will again this year be under the leadership of Boris Goldovsky, assisting.

While Dr. Rodzinski is absent from the city Georges Enesco and Albert Stoessel will serve as guest conductors. The associate conductor, Rudolph Ringwall, will as usual have his share of the concerts and will again be in full charge of the children's concerts.

The piano soloists for the season will be Artur Rubinstein, Artur Schnabel, Ruth Slenczynski, Jan Smeterlin, Paul Wittgenstein and Boris Goldovsky. The violinists will be Georges Enesco, Nathan Milstein, Joseph Szigeti, who is to give the world premiere of a new concerto by Bloch; Erica Morini, Adolf Busch, and Josef Fuchs. The 'cellist, Raya Garbousova, will return as soloist.

The Monte Carlo Ballet Russe will also return to Music Hall where four performances will be given in December with the Cleveland Orchestra. In addition to special trips to Akron, Oberlin, Youngstown and Columbus, the orchestra will undertake three major tours.

In addition to the Beethoven cycle, Dr. Rodzinski has scheduled a number of works to be heard in Cleveland for the first time, the Bruckner Symphony No. 4, Mahler's Symphony No. 1, the Sibelius Symphony No. 5 and the d'Indy Symphony No. 2. Works of Weinberger, Roussel, Miaskovsky, Novak, Hindemith, Starokadomsky, Karpalova, Poot, and Moeran will be heard in addition to a goodly representation of

American works by Frederick Converse, David Van Vactor, William Grant Still, E. Burlingame Hill, Nicolai Berezowsky and Harold Morris.

STEWART MATTER

Mischa Violin to Return to Concert Stage

After a lapse of fifteen years, Mischa Violin, violinist, will return to the New York concert stage on Oct. 24, when he inaugurates his new season with a recital at Carnegie Hall. For the past several years Mr. Violin has been associated with orchestras in the East as soloist and conductor and will presently conclude his sixth season as soloist and associate conductor with the Radio City Music Hall Symphony. In addition to his concert work he has been heard in many broadcasts as a guest artist.

Maria Montana to Give New York Recital

Maria Montana, soprano, who recently returned to New York, has resumed her singing as soloist at the Riverside Church. Miss Montana will give a New York recital in November.

GERTRUDE BORZI

Coloratura Soprano



Recent European Successes!

BUDAPEST
May, 1938

The audience was diverted and charmed by her singing. She was acclaimed during the entire evening.
—Ujasag

—she deeply moved the audience by her fine singing as she made her first appearance in Budapest. Her performance is cultured and effective and always attractive
—Uj Magyarasag

The "Alleluja" by Mozart and the aria of Rosina, also a piece of "bravura" by Johann Strauss were performed by this sympathetic artist with a remarkable brilliance of technique and sentiment.
—Pester Lloyd

Her well-carrying lyric soprano voice is mastered superbly in the heights, while the middle register sounds strong and velvety.
—Neues Politisches Volksblatt

Prague Notices Follow in Next Issue

Address all inquiries to

1401 Steinway Bldg., New York, N. Y.

Gladys Swarthout

Mezzo-Soprano, Metropolitan Opera

Famed in
Opera-Concert-Radio-Screen



Management
N.B.C. ARTISTS SERVICE
30 ROCKEFELLER PLAZA, NEW YORK

CHICAGO SYMPHONY TO PLAY NOVELTIES

Forty-One Compositions New to City Listed—Guest Conductors and Soloists Named

CHICAGO, Oct. 5.—Twenty-two soloists, twelve of whom are unfamiliar to local symphony audiences, two ensembles, two guest composer-conductors and forty-one works new to the repertoire present a beguiling promise that the forty-eighth season of the Chicago Symphony, opening on Oct. 13 in newly air-conditioned Orchestra Hall, will be one of the most unusual in recent years. This will mark Frederick Stock's thirty-fourth season as conductor and Hans Lange's third as associate conductor.

Krenek to Be First Soloist

Ernst Krenek, conductor, composer and soloist, heads the list of new soloists, playing his own Piano Concerto and probably conducting his 'Triumph der Empfindsamkeit'. Bela Bartok's Music for strings, piano, celeste and percussions serves to introduce the pianist, Storm Bull, and Alban Berg's Violin Concerto to introduce Louis Krasner. José Echaniz plays both the John Ireland Piano Concerto and the Liszt A Major Concerto No. 2. Enid Svantho and Charles Kullman will make a double debut, singing Mahler's 'Das Lied von der Erde' and the Pro Arte String Quartet will appear for the first time at Orchestra Hall, playing the Martinu Concerto for string quartet and orchestra. Leo Sowerby's Organ Concerto will be performed with E. Power Biggs as soloist. Beethoven's Violin Concerto with Yehudi Menuhin, and the Vieuxtemps and Mendelssohn concertos with Robert Virovai, another new violinist, as solo-interpreter.

The Harvard Glee Club, singing on Holy Thursday and Good Friday, will offer music from 'Parsifal', and by Palestrina, Brahms, Liszt, Gabrieli, Malipiero, Hoeller and Piston. Igor Stravinsky is the second guest composer-conductor.

Of the remaining soloists, Gitta Gradowa is to revive the Rachmaninoff 'Rhapsody on a Paganini Theme'; Myra Hess will be heard in the Beethoven Fourth and in the Schumann, while Josef Hofmann will play the Rubinstein Fourth. Ernest Schelling will play the Paderewski piano Concerto and Jan Smeterlin the Chopin First. Fritz Kreisler has fortunately chosen the Brahms Concerto, while Albert Spaulding gives the first performance of Frederick Jacobi's Concerto for Violin. Gregor Piatigorsky will revive the Stock Cello Concerto; Arne Oldberg's Concerto provides a tentative listing for Edmund Kurtz, the orchestra's 'cellist, and other soloists in unspecified works will be John Weicher, the concertmaster; Ida Krehm, pianist; and Robert Quick, violinist.

Works New to Chicago Listed

Orchestral compositions to be presented here for the first time include Cadman's Suite for Strings, Roy Harris' Chorale for Strings, Op. 3; Piston's Suite for Orchestra, Harl McDonald's Fourth Symphony, Vaughan-Williams' 'A Norfolk Rhapsody', Roussel's Fourth Symphony and his 'Flemish Rhapsody', Butterworth's rhapsody, 'A Shropshire Lad', Sibelius's Fifth Symphony and his tone poem, 'Pohjola's Daughter', Schönberg's Suite for Strings, Max Trapp's Symphonic Suite, Alfredo Casella's Introduction, Chorale and Marche, Poot's Allegro Symphonique, Miaskowsky's Symphony, No. 15; Liadoff's 'Picture from the Apocalypse', Golestan's 'Rumanian Rhapsody', No. 1; Ireland's 'A London Overture', Walton's 'Facade', Kurt M. Atterberg's 'Vaermland Rhapsody', Kodaly's Dance Suite, Prokofieff's 'Russian' Overture, Op. 72, and Von Reznicek's 'Overture to a Comedy'.

The season will consist as usual of twenty-eight weeks of Thursday night and Friday afternoon concerts, with the customary twelve afternoon concerts played on the second and fourth Tuesday of each month.



Dr. Rudolph Ganz, Who Recently Returned to America to Resume His Educational Duties

CHICAGO, Oct. 5.—Dr. and Mrs. Rudolph Ganz recently returned to the United States after a month's vacation spent in Switzerland, where they visited their son Roy and his family, and where Dr. Ganz renewed his hobby of mountain climbing. He will resume his duties as president of the Chicago Musical College and chairman of the piano department for the Fall term. In addition to educational work, he will also embark upon an extensive schedule of recital, radio, lecture and concert work, as well as engagements to conduct various orchestras.

CHICAGO MANAGERS ADD TO YEAR'S ATTRACTIONS

Bertha Ott and Harry Zelzer to Present Instrumentalists, Singers and Ensembles

CHICAGO, Oct. 5.—Two concert managers have forecast their schedules for the coming season.

Bertha Ott has signed nineteen attractions. Three of her artists are scheduled for Orchestra Hall, Fritz Kreisler, Mercado's Tipica Mexican Orchestra, and Sergei Rachmaninoff. A dozen are listed for the Studebaker, Frank Teurfs, baritone; Charles Henry Manney, Negro baritone; Alexander Savine and the American Jugo-Slav Society; Serge Tarnowsky, pianist; Cara Verson, pianist; Sonia Sharnova, contralto; Myra Hess, Hazel Griggs, pianists; Walter Mills, baritone; Ted Shawn and his Male Dancers; and the Eva Jessye Choir, from the ensemble of 'Porgy and Bess'. Miss Ott plans to have four recitals in Kimball Hall, Chester Bielski, violinist; Willis Charkovsky, pianist; Joseph Novak, bass, and Jenny Urban, soprano.

Harry Zelzer promises fifteen attractions. Those appearing at the Civic Opera House will be Beniamino Gigli, Jan Kiepura, Jussi Björling, the Don Cossack Russian Male Chorus, the Mikhail Mordkin Ballet; Budapest University Chorus, Mischa Elman, Yehudi Menuhin, Jascha Heifetz, and Nelson Eddy.

Recitalists for the Civic Theatre are Andre Segovia, the Ballet Caravan, Trudi Schoop and her Comic Troupe, Harald Kreutzberg, and Martha Graham. Beatrice Bell, pianist, makes her debut at the Studebaker on Nov. 20.

Hazel Griggs Named Chairman of Mu Phi Epsilon's Fair Music Committee

Hazel Griggs has been appointed chairman of the Mu Phi Epsilon, national honor music society, music committee for the New York World's Fair, and San Francisco Exposition. Serving with Miss Griggs will be Mae Hess of Kansas City, Mo., Elizabeth Henderson of Pittsburg, Pa., Alma Williams of San Jose, Calif., Linda Sool of Chicago, and Hazel Nohave of Minneapolis.

LOS ANGELES WELCOMES RECITAL AND DANCERS

Bonelli Opens New Thorne Hall—Kosloff and Company Dance in Hollywood Bowl

LOS ANGELES, Oct. 5.—Richard Bonelli, baritone, gave the dedicatory recital in the new Thorne Hall of Occidental College on Sept. 27. Accompanied by James Shomate, Los Angeles pianist, he sang with skill and beauty of tone, including several significant works by American composers in his program. The hall, excellently appointed, is a noteworthy addition to the college, and it was well-filled with appreciative hearers.

The Hollywood Bowl was the scene of a patriotic and memorial service, held by the Legionnaires during the recent national convention of the American Legion. The band from Hollywood Post, No. 43, conducted by Joe Colling, played stirringly and Bobby Breen sang 'Danny Boy'. The occasion was also marked by the debut of the Hollywood Boys' Choir, conducted by Hal Crain. The choir sang a cappella Josephine Forsyth's setting of 'The Lord's Prayer', Brahms's Cradle Song, and 'Sweet and Low'. A throng estimated at 40,000 persons heard the concert.

Theodore Kosloff presented a company of dancers in a Bowl program on Sept. 17. Spectacular performances of Rimsky-Korsakoff's 'Scheherazade', and David Guion's 'Shingandi' provided the major attractions. Mr. Kosloff himself essayed the part of the Shah in the former work, supported by Eva Russo, Paul Foltz, Victor Wojciehowski and Ralph Thompson. The orchestra was conducted by Gaetano Merola. 'Shingandi' evokes primitive Negro atmosphere and was a riot of color and rhythm. Principal parts were taken by Flower Hujer, Eva Russo, Paul Foltz and Rosemary Lick. Lisa Maslova and Irving Van Blount gave a technically beautiful and poetic interpretation of the 'Spectre de la rose', to music by Weber, conducted by Constantin Bakaleinikoff, and the large company was seen in eight sequences to music by Chopin. Costumes and lighting effects throughout were excellent. The audience was large and demonstrative. H. D. C.

Ralph Hollander to Return to America
Ralph Hollander, American violinist who was awarded a scholarship by Saks & Co. for six months study in Italy, will return to America on Oct. 19. He gave a successful concert in Florence on Aug. 30.

JUILLIARD SCHOOL OF MUSIC INSTITUTE OF MUSICAL ART

ERNEST HUTCHESON, President

OSCAR WAGNER, Dean

GEORGE A. WEDGE, Director

Through instruction in all branches of musical education. Private lessons in all standard instruments, courses in theory and composition, normal courses for teachers, methods of group training for children, preparatory courses for children, extension courses, and many others.

Courses leading to the B.S. and M.S. Degrees in Instrumental, Singing, and Public School Music Departments.

Catalog on request.

120 CLAREMONT AVENUE, NEW YORK, N. Y.

AMERICAN CONSERVATORY OF MUSIC-CHICAGO

Offers courses in all branches of music and dramatic art

Faculty of 135 artist teachers

Member of National Association of Schools of Music

Send for a free catalog—Address: John R. Hattstaedt, President, 504 Kimball Building, Chicago

The Cleveland Institute of Music

Confers Bachelor of Music Degree, Master of Music Degree
Artist Diploma — Faculty of Nationally Known Musicians

BERYL RUBINSTEIN, Director

2605 Euclid Avenue, Cleveland, Ohio

OBERLIN CONSERVATORY OF MUSIC

Four music degrees granted, as well as Bachelor of Arts in course with OBERLIN COLLEGE. Unexcelled cultural and musical advantages. Complete, modern equipment. Expenses moderate. Write to Oberlin, Ohio, for catalog and information.

Established in 1857



PEABODY CONSERVATORY

OTTO ORTMANN, Director
BALTIMORE, MD.

The oldest and most noted conservatory in the country. Circulars mailed.

PHILADELPHIA CONSERVATORY OF MUSIC



Chartered by the Commonwealth of Pennsylvania

216 South 20th Street

Mrs. D. Hendrik Ezerman

Managing Director

Courses leading to Degrees

HARTFORD SYMPHONY BEGINS AUDITIONS

Society Sponsors Reorganized Orchestra—Concert Series Announced for Season

HARTFORD, Oct. 5.—With auditions beginning here this week, the Hartford Symphony, sponsored by the Symphony Society of Connecticut, has begun to materialize from hope to fact. The auditions are being conducted by Leon Barzin, whom the society has selected as its conductor for the 1938-'39 season, and are open to all members, or prospective members of the local union, as well as to musicians residing in other Connecticut cities.

The orchestra is variously said to be in its fourth and first year. Up to the incoming season, it has been a Federal Music Project, sponsored additionally by the Symphony Society. Since early summer, following the divorce between WPA and Society, it has existed entirely as a Society undertaking. Its existence has in a way been only theoretical, for though a number of musicians will be secured from the old WPA orchestra, there will also be a considerable roster of new men.

The major need will be for viola players and 'cellists, according to the announcement of auditions sent out recently by the society. On Oct. 21, rehearsals will start, preparatory to the first concert scheduled for Nov. 1.

Soloists for the series of four concerts proposed by the society, are as follows: Nov. 1, Albert Spalding; Nov. 22, Emanuel Feuermann; Jan. 10, Lotte Lehmann; Feb. 14, Myra Hess.

Bushnell Memorial Series

The horns of the Bushnell Memorial Symphonic Series have also been heard faintly blowing here, since the announcement a fortnight ago, of the dates for the six concerts of the foundation's ninth season. The series opens on Nov. 15, with the Boston Symphony. Subsequent offerings include the National Symphony on Dec. 8, the Boston again on Jan. 3, the Philadelphia on Jan. 15, the Cleveland on Feb. 10, and the New York Philharmonic-Symphony on March 14.

Kellogg Series Lists Artists

The third major musical series will be that offered by Robert Kellogg, now embarking on his sixteenth season, and the first of his array of celebrities will be Rachmaninoff, on Oct. 30. Two Connecticut singers both of the Metropolitan Opera will be heard jointly in the Nov.

20 concert, Anna Kaskas and Charles Kullman. Subsequent concerts are: Dec. 11, Beniamino Gigli; Jan. 8, Yehudi Menuhin; Jan. 29, Richard Bonelli, and Feb. 26, Grace Moore.

With many prominent musical personages attending, as well as officials of city and state, the Julius Hartt Musical Foundation dedicated its new quarters on the evening of Oct. 1. The school is now housed in the remodeled building on Broad street, formerly the property of the Hartford Women's Club. New appointments have been made as follows: Moshe Paranov, pianist, formerly dean, to be director of the foundation; Samuel Berkman, pianist, to succeed Mr. Paranov as dean.

PALESTRINA'S WORKS WILL BE RE-ISSUED

Complete Edition in Modern Notation to Be Brought Out in Rome

No complete edition of all the compositions of Pierluigi da Palestrina exists in Italy, but on the initiative of the music critic, Dr. Raffaello de Rensis and of the industrialist Scaleria Brothers, who have contributed the necessary funds, the work is about to be undertaken in Rome. The editing has been entrusted to Maestro Mgr. R. Casimiri, who enjoys a wide reputation in the field of old polyphony.

This edition will be radically different from the German edition and will be compiled on the basis of the original texts, according to the most recent studies. With a view to making it more easily accessible to present-day choirs, modern notation with reduced note-values and only on G and F clefs has been adopted, but the original writing will be left unchanged, with no transposition of tonality.

The preface to each volume will contain notes giving indispensable instructions for a practical performance of each composition. The thirty-four volumes will be issued in the chronological order in which they were published by the composer and by his heirs. All that which critics now definitely consider as not having been composed by Palestrina, will be eliminated. On the other hand, there will be added compositions which have been discovered up to the present day. The first volume will be published during the current year, and the work will be completed within five years.

POPE KNIGHTS YON

Composer-Organist and Brother Honored at Request of Late Cardinal

Pietro A. Yon, composer and organist of St. Patrick's Cathedral, returned to America from Europe on Sept. 18 to resume his duties at the Cathedral. Mr. Yon and his brother Constantino, while in Rome, were knighted by the Pope for their work in advancing the cause of liturgical music and for their contributions to the libraries of church choirs throughout the world. While Mr. Yon was sailing to America word was sent to him of the death of Cardinal Hayes, who had requested the Pope to recognize the contributions of the Yon brothers to music.

On Oct. 4 the 'Requiem Mass' by Perosi was sung by the choir of St. Patrick's Cathedral under Pietro Yon in observance of the first month's anniversary of the death of Cardinal Hayes. A new 'De Profundis' in eight parts and for two choruses, composed especially for this occasion by Mr. Yon and inscribed to the memory of His Eminence by Mr. Yon, was sung for the first time. While on vacation at his summer



A GROUP OF BOHEMIANS

Jean Tennyson, Soprano, Second from Left, Surrounded by the Cast of 'La Bohème', After Miss Tennyson Made Her California Debut in That Opera at the Hollywood Bowl on Sept. 7. From Left to Right, Charles Kullmann, Miss Tennyson, Conrad Mayo, Rosemarie Brancato and George Cehanovsky

home in the Alps during the past summer, Mr. Yon composed a patriotic oratorio entitled 'The Quest' which will have its premiere in New York during the season.

Philadelphia Conservatory Awards Scholarships

PHILADELPHIA, Oct. 5.—The Philadelphia Conservatory of Music has announced that the D. Hendrik Ezerman

Foundation Scholarship was awarded to William Kapell of New York and Thomas Ingram of Trenton, Tenn., in an open contest on Sept. 29, at the Philadelphia Conservatory of Music. The Samaroff Scholarship was awarded to Dorothy Flanagan of Eldorado, Kan., and Vincent Presichetti of Philadelphia. The Hood Scholarship for piano with Olga Samaroff was awarded to Marvin Gross of Chicago.

New Piano Compositions by the Eminent Polish-American Pianist

FRANCISZEK ZACHARA

"Mr. Zachara gave a performance indicating a mature, highly-skilled brand of pianism."
—N. Y. HERALD TRIBUNE

DANCE ANCIENNE

Catalog No. 26699 Grade 6 Price, 50c.

MARCHE CARNAVAL

Catalog No. 26734 Grade 4 Price, 40c.

INSTANTS JOYEUX

Catalog No. 26735 Grade 5 Price, 50c.

Sketches of Paris

For the Piano

by

EVANGELINE

LEHMAN

MUSICAL CLOCK in the ANTIQUE SHOP

(Latin Quarter)

Catalog No. 26732 Grade 3 Price, 30c.

FROM OLD TUILERIES DAYS

(18th Century Gavotte)

Catalog No. 26733 Grade 3 Price, 30c.

Piano Novelties

BREAD AND BUTTER

(Butterbrod) Glissando Waltz

Arranged and Edited by GUY MAIER

Catalog No. 26751 Grade 3 Price, 35c.

LOVE THEME

From Tchaikowsky's "Romeo and Juliet"

Arranged by PRESTON WARE OREM

Catalog No. 26721 Grade 3½ Price, 25c.

RECENT SONG SUCCESSES

PANCAKE HEAVEN

Words and Music by ADA RICHTER

Baritone—c to E-flat

Catalog No. 30719 Price, 60c.

Dialect song in lighter vein, ideal for the programs of radio and concert vocalists.

GOD MADE A ROSE

Words by Mae Mainwaring

Music by CLEO ALLEN HIBBS

Tenor—F to F

Catalog No. 26722 Price, 40c.

Romantic ballad in modern style with an effective vocal climax.

THE CALL OF LOVE

Words by Daniel S. Twohig

Music by OSCAR J. FOX

Soprano or Tenor—d to g

Catalog No. 26654 Price, 50c.

A popular American composer adds another song success to his record.

TRIFLES

Words by Anna M. Baxter

Music by DORA FLICK FLOOD

Soprano or Tenor—d to g

Catalog No. 26668 Price, 40c.

Alto or Baritone—b to E

Catalog No. 26669 Price, 40c.

THEODORE PRESSER CO.

Music Publishers, Dealers, Importers

Distributors for Publications of

OLIVER DITSON CO.

and JOHN CHURCH CO.

1712 CHESTNUT STREET

PHILADELPHIA, PA.

ERNO BALOGH

Pianist-Composer

Played in His
TOWN HALL
RECITAL

Friday Evening
October 7th



Two Béla Bartók Transcriptions

from

"Sonata in G Major" (Ciaia)

PRIMO TEMPO

CANZONE

The Béla Bartók transcriptions, and compositions by Erno Balogh are on sale at your local dealer.

CARL FISCHER, INC.

Cooper Square, New York, N. Y.

BOSTON and CHICAGO

119 West 57th Street

"IN NEW YORK'S MUSIC CENTER"

MUSIC: Dialect Songs, Choral Works and Two-Piano Novelties Issued

DIALECT SOUTHERN SONGS AMONG RECENT NOVELTIES

From the publishing house of Carl Fischer come two more songs of the negro of his native South by Robert MacGimsey. The more extended one is 'Jonah and the Whale', for the introduction to which the composer has paraphrased a spiritual that he obtained from an old negro who sang it in slavery before the Civil War. The dialect text is also the work of the composer and the song belongs to the now established type of a colored preacher's sermon. In a foreword the composer's suggests some realistic action on the part of the singer, but without benefit of that the song will doubtless find a large radio public.



Mr. MacGimsey's simpler song, 'Trouble', may not make as vivid an appeal, but it is of greater musical value. Also, it forms a pertinent illustration of the fact pointed out that in his "native state" the negro sings mainly to himself, not to some one else, as the white man does. This is a finely conceived little song, with true pathos in its simple line, while the design of the accompaniment bears out the composer's expressed contention that instrumental accompaniments to spirituals should always be unobstructive.

The same publishers issue also three songs of excellent quality by Harry Van Dyke, of which 'November' has a poem by John Cowper Powys, 'White Iris', is an attractive setting, with a sparkling accompaniment, of verses by Sally Bruce Kinsolving, and 'Desolation' makes use of a translation of words by Kao-Shih by L. Cranmer-Blyng. In 'Desolation' the composer has achieved an intriguing Oriental effect, both in line and in accompaniment, without slavishly adhering to the now conventional clichés for creating Eastern atmosphere.

Choral groups now choosing their repertoires for the new season will find uncommonly grateful material among the novelties just issued by the Galaxy Music Corporation. For mixed voices Charles Wakefield Cadman has contributed an especially blithesome work in 'Sunlit Ways', with text by his experienced collaborator, Nellie Richmond Eberhart. This chorus is replete with easily negotiable roudades, while the various changes of key add much to its buoyancy of mood. In more serious vein is 'The Thinker', a finely conceived choral setting by Marion Bauer of words by Berton Braley. There is an individual character in this strong and substantial music that is peculiarly expressive of the thought embodied in the up-to-date text, and the compact writing is at all times chorally effective.

FINE NEW MATERIAL FOR CHORAL GROUPS

Katherine K. Davis has made admirable choral transcriptions of two English folk-songs, one of 'Early One Morning' for a

mixed chorus with soprano solo, the other of the especially popular 'Barbara Allen' for three-part women's chorus, likewise with a solo soprano part. For this one the arranger has used what is regarded as the probably original English version, rather than the version found in the Southern States, and she has wisely confined herself to but five of the original dozen verses. Also designed for three-part women's chorus is Timothy Mather Spelman's excellent setting of William Blake's 'I love the jocund dance'.

For four-part men's chorus, on the other hand, there are William J. Reddick's capital setting of Fairfax Downey's 'Go 'long, ole devil', and W. A. Goldsworthy's musical version of Don Marquis's 'The Tom-Cat', both of them works of such "sure-fire hit" quality that every society of men singers will want to have them in its repertoire. In 'The Tom-Cat' peculiarly sinister implications are inherent in the basso ostinato figure in the lower voices and the accompaniment. And also for male voices is an excellently designed choral version by Boris Levenson of a beautiful Bosnian folk-song, 'Shepherd's Song', marked by the rhythmic changes so characteristic of Slavic folk-songs in general.

Then the novelties in the category of sacred music include a good arrangement by Powell Weaver for women's voices of Mendelssohn's 'But the Lord is mindful of His own' from the oratorio 'St. Paul', and two original works by Normand Lockwood, 'O Our Father Who Art in Heaven' and 'The Lord Reigneth'. The text of the former is the version of the Lord's Prayer according to Dante, and in his setting of it the composer offers an interesting essay in archaic harmonization, with liberal recourse to Organum. 'The Lord reigneth', a setting Psalm 93, is designed for first and second sopranos, alto, tenor, first and second baritone and bass.

REWARDING NOVELTIES FOR THE DUO-PIANISTS

Noteworthy new material for duo-pianists is furnished by Catherine Kramer with a group of five transcriptions that have just been published by Pro-Art Publications and released through Sprague-Coleman. The list ranges over a wide field, from the Fugue in G Minor (the 'Little') and the Toccata and Fugue in D Minor by Bach to 'How Lovely Are Thy Dwellings' from the 'German Requiem' by Brahms, the Overture to Smetana's 'Bartered Bride' and a paraphrase on the 'Gypsy Music' from Bizet's 'Carmen'.

In adapting these works the transcriber has shown shrewd understanding of ensemble values and has disposed her material between the two instruments in such a manner as to preserve a finely adjusted tonal balance. Her treatment of the two Bach works has been quite as adroit and felicitous as that of the Bizet and Smetana operatic music, while with the lovely chorale from the Brahms requiem she has provided a little gem in still another style. Here are rewarding novelties for two-piano teams seeking to enlarge their repertoires.

GREEK AND CHURCH MODES AND THEIR HARMONIZATIONS

In a convenient little hand-book, 'Greek Modes and Church Modes', Effa Ellis Perfield has undertaken to clarify the sub-

ject in a compact summarization, basing her exposition of it on "trinity principle pedagogy", embracing inner feeling, reasoning and drills. She has compressed her material within the space of a dozen attractively printed pages, thus providing a ready reference book, as well as a pedagogical brochure along specialized lines. The author is her own publisher.

The second half is given over to succinctly outlined lessons in modal harmonization for both church and secular music and to keyboard harmony drills in the modes. It is obvious that the little book fills an individual niche as an aid in developing ready recognition of the different modes and a modal consciousness generally.

EFFECTIVE NEW SONGS COME WITH NEW SEASON

New songs have come to hand from the Galaxy Music Corporation as part of the fresh output for the new season, and among them is one by



Willard I. Nevins

Willard Irving Nevins entitled 'To-morrow' which is characterized by an emotional sweep of the line and a wistfulness of mood that must inevitably make a strong appeal. A setting of a little poem by Louis Untermeyer, it is eminently singable and, moreover, it creates the desirable effect, none too often achieved, of being the only logical musical garment for the text. It is published for a voice of medium range.

Douglas Moore once more reveals his flair for aptly reflecting in music the individual whimsicalities of Stephen Vincent Benét in his setting of that American poet's 'Adam was my grandfather'. This is a song obviously destined to find its way into every man singer's repertoire. It can boast the happy combination of a well-turned vocal line, a vigorous rhythmic quality and an effectively contrived accompaniment.

Also essentially a man's song is 'Old Paint', and inasmuch as songs specifically designed for a bass voice are relatively few in number it immediately seizes the attention. It is a free transcription by Robert L. Sanders of a more or less traditional cowboy song, with a certain tinge of melancholy in its thrice-sung refrain bidding farewell to a pony. The arranger has varied the accompaniment for the three stanzas but has taken care not to impair the folk-song-like simplicity of the original.

A song assured of a special welcome by virtue of its auspicious introduction at the hands of Marian Anderson is Kosti Vehanen's Finnish humoresque, 'The Girl the Boys All Love'. This delectable arrangement of a naive little Finnish folk melody, which gains an added piquancy through the simple expedient of having the three stanzas placed in three different keys, F, C and G, respectively, is here provided with a particularly suitable English text by Kathryn Boggetti.

Then there are two sacred songs of sterling quality in the new Galaxy list. One is Timothy Mather Spelman's devotional music for Reginald Heber's poem, 'Before the Sacrament', and the other, a prayer, 'Show me the Light!' by Daniel Wolf. Verses by Mabel Livingstone have supplied Mr. Wolf with another grateful opportunity to indulge his flair for an expansive vocal line, and the result is a singularly expressive sacred song that singers will enjoy singing and congregations will enjoy hearing.

BRIEFER MENTION

For Piano, Four Hands

Twelve Variations on 'Im Aargau sind zwöi Lieb', op. 45; 'Nachlese', op. 46, by

Werner Wehrli. The first is a set of short, easy and attractive variations in traditional style on a Swiss folk-song; the second, a set of nine little pieces in contrasting moods, two on a page. Both of these sets of duets are excellent for reading practices (Zurich: Hug Brothers & Co.)

For Piano Solo:

Sarabande and Gigue from Bach's Second Partita; Ballade in G Minor, Op. 118, No. 3, by Johannes Brahms. New, useful additions of these classics as carefully revised, with the phrasing clarified, by Arthur Foote (Schmidt).

For Vocal Solo with Chorus:

'Everyone Sang', by William H. Harris. An uncommonly felicitous setting of verses by Siegfried Sassoon for tenor voice and two-part women's chorus. The change of mood is aptly reflected in the music (London: Novello. New York: Gray).

Piano Teaching Material:

Five 'Dog Sketches', by John Longmire. A set of attractive pieces for children, a bit more advanced harmonically than is usual in pieces of this grade but serving a special purpose for that reason. The titles are, 'Peky's Waltz', 'The Dancing Lesson', 'The Watch Dog', 'Puppies at Play' and 'Who Said Rats?' (London: Stainer & Bell. New York: Galaxy).

Five pieces for Boys Only, op. 158, by Mana-Zucca. Very easy little pieces of a character to appeal especially to boy beginners, the titles being 'Batter Up', 'Piggy-Back', 'Climbing Trees', 'My Bull Pup's Lost' and 'Cops and Robbers' (Sprague-Coleman).

'The Emperor Passes'; 'Baron Münchhausen', by G. A. Grant-Schaefer. Two new pieces by an experienced composer for children, the first, a march, giving the black keys to the right hand and the white to the left in a main E major part, while the middle section is played on white keys in both hands; the second being a humorous piece with possibilities for amusing effect. 'Meadow Song'; 'By a Pebbly Brook', by Paul Zilcher. The first gives both hands equal practice in melody playing in a simple piece, while the second is a good velocity study (Schmidt).

NEW MUSIC RECEIVED

Choral Music (Secular)

'Night', by Richard Strauss, and 'The Hidalgo', by Schumann, arr. by Frank Scherer; Two Hungarian Songs, by Ladislav Kun, English version by Carol Raven; 'Song of the Golden Calf', from Gounod's 'Faust', arr. by Cesare Sodero; 'Awake! The Starry Midnight Hour', by Mendelssohn, arr. by John Holler; 'To The Terrestrial Globe', by Charles Henry Doersam, words by W. S. Gilbert, humorous; 'Some Geese', by Mark Andrews, words by Oliver Herford, humorous (Gray).

'Short'n' Bread', Negro folk-song, arr. by Robert W. Gibb, humorous; 'The long day closes', by Sir Arthur Sullivan, from 'Twice 55 Community Songs for Male Voices' (Birchard).

'The Swazi Warrior', by Thomas Wood, marching song; 'Lora of Lismoyne', Irish air, arr. by John Vine (London: Oxford. New York: C. Fischer).

'Finnish Lumberman's Song', Finnish folk-song, arr. by H. Huributt Albino, with tenor solo; 'Ay waukin' O', Scottish air, arr. by Hugh S. Robertson, words by Burns; 'Bright is the ring of words', by Arnold Williams, words by R. L. Stevenson; 'Follow me down to Carlow', Irish folk-tune, arr. by Maurice Jacobson; 'Who sails with Drake?', by C. F. Chudleigh Candish (London: Curwen. New York: G. Schirmer).

'Song of the Winds', by Frederick Stanley Smith, arr. by the composer (Chappell).

'Blow, blow, thou winter wind', a setting of Shakespeare's words by Norman Stone (London: Elkin. New York: Galaxy).

'Give me a ship', by Stanley Douglas, arr. by Leopold Lamont (London: Broadhurst. New York: C. Fischer).

'The Builder', by Charles Wakefield Cadman; 'Whilst I'm carousing', by Richard Leveridge (1670-1758); 'Sailing', by Godfrey Marks, and 'I travel the road', by Pat Thayer, all arr. by Frank Tapp (London: Keith Prowse).

'Pleading', by Robert Franz, arr. by Warren Shumway (Row).

'Spanish Ladies' and 'Brennan on the Moor', two English folk-songs, arr. by Archibald T. Davison, the first with baritone solo, the second with tenor solo; 'Gay Young Jack', Finnish folk-song, arr. by Katherine K. Davis (E. C. Schirmer).

'Little Jack Horner', by J. Michael Diack, "with apologies to Handel", humorous (London: Paterson. New York: C. Fischer).

PAUL ALTHOUSE

Tenor, Metropolitan Opera

is singing on his Fall Tour
beginning October 24th

MUSIC I HEARD WITH YOU, Richard Hageman
THE RICH MAN - - - Richard Hageman
BLESSING ON LITTLE BOYS, Francis Fogarty



Galaxy Music Corp., 17 W. 46th St., New York, N. Y.

Contemporary American Music Is Played At Annual Festival Held by Yaddo Group

Thirty Works Performed During Four Concerts Sponsored by Corporation of Yaddo—Chamber Ensemble, Soloists and Instrumentalists Are Heard

SARATOGA SPRINGS, N. Y., Oct. 1.

THE annual summer music period at Yaddo came to a close on Sept. 10 and 11 with four concerts of contemporary American music, interspersed with some music by seventeenth and eighteenth century composers for variety. All four concerts were sponsored by the Corporation of Yaddo; the first three were held at Yaddo Mansion, and the last concert of the series was given in the Saratoga Spa Theatre. The festival was also held in co-operation with the Saratoga Springs Authority.

The Yaddo Music Group is composed of thirty-two members drawn from all parts of the country, whose purpose is to perform and study contemporary American music and, as a balance in the scales, the music of such masters as Couperin, Bach, Mozart, Domenico Scarlatti and Telemann. About thirty American works were played; these were chosen by a committee headed by Quincy Porter, chairman, Richard Donovan, Otto Luening, Ralph Kirkpatrick and Arthur Shepherd. The Yaddo group includes not only solo performers for various instruments, but a complete chamber music ensemble of twenty-seven instrumentalists.

Festival Reveals Conservative Trend

The American music performed was on the whole, conservative. It was characterized by vigor and energy, two elements seemingly indispensable to anything American. Nothing radically new was revealed in either form or con-

tent, though many compositions were frankly experimental. Dissonance was in evidence, though not shockingly so, and the programs in sum, were indicative of a healthy state of affairs in American music—at least that cross-section of it revealed by the Yaddo Festival.

The afternoon concert of Sept. 10 began with a trio for violin, viola and cello, by Dr. Josef Wagner, who recently came to America from Germany. Only the first movement was played, and this was followed by two Scarlatti sonatas, performed by Ralph Kirkpatrick, harpsichordist, and three modern works for the same instrument, including two by John Barrows, and a Serenade, by Robert McBride. David Diamond's Sonatina for violin and piano followed. Benjamin de Loache, accompanied Mr. Shepherd, sang Theodore Chanler's eight Epitaphs, settings of short poems by Walter de La Mare.

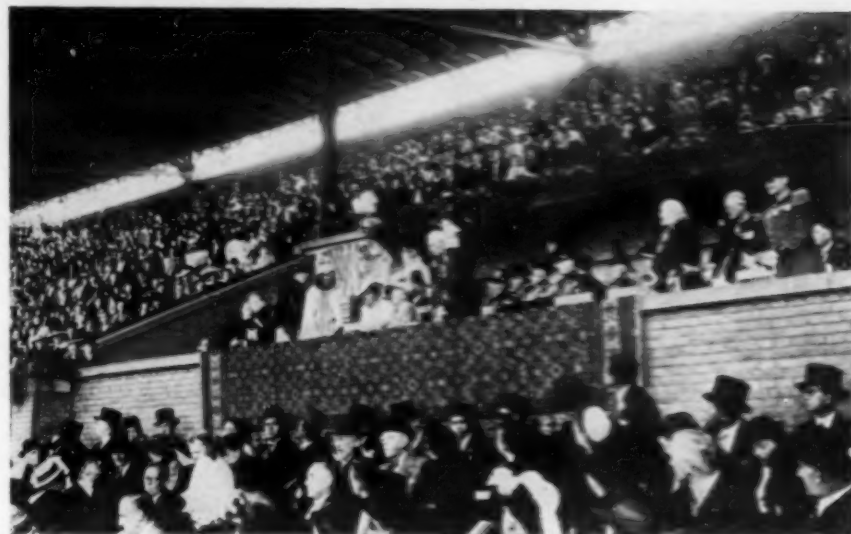
The Walden String Quartet played a Scherzo by Mary Howe; Harrison Kerr was represented by a trio for clarinet, cello and piano, and the chamber orchestra completed the program with a Suite for strings by Harold Brown, Merrill S. Lewis's Prelude on the hymn tune, 'O Wondrous Love,' led by Richard Donovan, and Alvin Etler's music for chamber ensemble in three movements, Mr. Shepherd conducting. Among the solo instrumentalists at this concert were Bernard Goodman, Hildegard Donaldson, violins; Le Roy Collins, viola; Robert Swenson and Aaron Bodenhorn, cellos; Gunnar Johansen, pianist, and Richard Horn, clarinetist.

First Evening Concert Held

At the evening concert on the first day of the festival the works performed included Harold Morris's String Quartet No. 2, a Telemann Sonata for bassoon and figured bass, played by George Goslee and Mr. Kirkpatrick; songs by Ernst Bacon, Vivian Fine and Henry Cowell, sung by Ethel Luening; Mr. Barrow's Divertimento for violin, viola and cello; Mr. Porter's piano sonata played by Mr. Johansen; a Ricercare for strings from Bach's 'Das Musikalische Opfer'; Mr. Shepherd's Triptych, sung by Mrs. Luening, and two Choric Dances by Paul Creston. Mr. Donovan and Mr. Shepherd led the last three works.

The morning program of Sept. 11 began with a sonata for flute and harpsichord by Mr. Luening, played by the composer and Mr. Kirkpatrick. Mr. Johansen and the Walden Quartet played a Piano Quintet by Eugene Bergen. Ethel Mann and Muriel Parker played Mrs. Parker's Suite for flute and piano. Mrs. Luening, accompanied by Mr. Bodenhorn and Mr. Kirkpatrick, sang Couperin's 'Première Leçon de Ténèbres'.

William Schumann of New York was represented at the morning concert by his String Quartet No. 2, and Paul Buuck of Cleveland, by his Suite for violin and piano played by Bernard Goodman and Mr. Johansen. Mr. Donovan led the orchestra in Dante Fiorello's music for harpsichord and strings, Rudolph Forst's



At the Celebrations for Queen Wilhelmina's Fortieth Jubilee of Her Reign, Yvonne Georgi Appeared with Her Ballet in Her Own Composition 'In Honorem Reginae', Set to Music by Henk Badings. In Front, Left to Right in Her Majesty's Lodge Are: Yvonne Georgi, Princess Juliana, Her Majesty, and Prince Bernhard

Divertimento, and his own Allegro-Fugato for oboe and strings.

The evening concert at the Spa Theatre included a viola and piano Sonata by Ross Lee Finney, and a song by the same composer; songs by Mr. Shepherd and Carl Bricken, sung by Mr. de Loache; Josef Wagner's Praeludium, Invention Chorale and Fugue for piano; Mozart's Horn Concerto in E Flat with Mr. Barrows as soloist; Otto Luening's Fantasia Brevis for strings, and Quincy Porter's incidental music to 'Anthony and Cleopatra'.

BALLET RUSSE TO GIVE NEW DANCE CREATIONS

Novelties by Massine and Fokine to Be Staged at Metropolitan—New Dancers to Appear

Nine new productions, the American debuts of a number of dancers of wide reputation, and the beginning of Leonide Massine's tenure as artistic director will mark the forthcoming season by the enlarged Ballet Russe de Monte Carlo, S. Hurok, general manager. The company's engagement at the Metropolitan Opera House begins on Oct. 12 and ends on Oct. 31. The ballet will be assisted by the orchestra from the Metropolitan under the baton of Efrem Kurtz and Anatol Fistoulari.

Newcomers in the organization include Serge Lifar, seen here several seasons ago, and now first dancer of the Paris Opéra; Alicia Markova, Nini Theilade, Danish-Japanese dancer of Max Reinhardt productions, and Mia Slavenska, premiere danseuse of the Zagreb Opera. Favorites of former seasons are Leonide Massine, Tamara Toumanova, Alexandra Danilova, Marc Platoff, Lubov Rostova, and Roland Guerard. Making their debut in this country will be Igor Youskevitch, Nathalie Krassovska, Lubov Roudenko, and Frederic Franklin, young British dancer.

Massine has arranged the choreography of four of the major new ballets, 'Gaité Parisienne', 'St. Francis', The Seventh Symphony, an interpretation of the Beethoven work with decor and costumes by Christian Berard, and a spectacle-ballet based upon legendary Russian heroes, 'Bogatyr', with settings and costumes by Gontcharova, to music by Borodin.

Fokine will be represented in 'L'Épreuve d'Amour' with a Mozart score, and 'Don Juan' with music by Gluck. Lifar's creation 'Icare' which is danced to a percussion accompaniment and with settings by Eugene Berman, will also be given, in addition to works from the standard repertoire.

Fritz Fall Named Conductor of Tyler Symphony

TYLER, TEXAS, Oct. 5.—Fritz Fall, conductor of the Vienna Volksoper, has been appointed the regular conductor for the season of the Tyler Symphony Orchestra. Mr. Fall appeared as guest conductor in Boston, Philadelphia and New York last Spring. The Tyler orchestra has existed for four years and gives four regular concerts yearly and in addition extra performances in neighboring towns. The president is W. C. Windsor and the secretary Mrs. Talbot Williams.

Sai Shoki to Dance at the Guild Theatre

Sai Shoki, Korean dancer who made her New York debut last season, will give a recital in the Guild Theatre on Nov. 26 and will later make a tour of the country. Miss Sai possesses a comprehensive repertoire of dances and has been widely seen in her own country and the Orient.

Seaman Becomes Music Editor of Cue

Julian Seaman, former music editor of the New York World and of the New York Mirror, recently joined the staff of Cue as music editor, succeeding John Tasker Howard.



Publication of Chester

New Piano Teaching Material

Scarlatti—12 Selected Sonatas for Piano
Edited by James Friskin—Price, \$1.25

Twenty Pieces from Bach's Book
Edited by Guy Maier—Price, 75c

J. FISCHER & BRO. . . . NEW YORK
119 West 40th Street

CHESTER'S of LONDON

Specialists in Modern Music of All Countries

Send your enquiries to the firm with an international reputation for accurate information and efficient service at reasonable prices.

Catalogues forwarded, post free, on request.

J. & W. CHESTER, Ltd.

11, Great Marlborough Street, London, England

ALBERTO JONÁS BEGINNER'S MASTER SCHOOL OF PIANO PLAYING



An up-to-date, Elementary Method of combined Piano Playing, Solfege, Rhythm, Ear Training and Sight Reading Instruction. Based upon Modern Principles. . . . New Method of scale fingering . . . ducts for pupil and teacher at an early stage. Price 1.00

Another Carl Fischer Music Store has recently opened its doors and is welcoming our friends at 119 W. 57th St., "In New York's Music Center."

Your Dealer, or
CARL FISCHER, INC.
Cooper Square, New York, N. Y.
BOSTON CHICAGO

Zenatello and Gay Make European Tour

Combine Vacation with Business in Behalf of American Pupils

Giovanni Zenatello and his wife, Maria Gay, spent their summer touring France, Switzerland and Italy in their own motor-car, enjoying themselves doubly as it was their first vacation in



Giovanni Zenatello and Maria Gay Photographed on Their Recent European Visit

six years. They not only visited friends and places of interest but interviewed the managements of a number of the smaller operatic theatres in the

three countries named, with the object of placing pupils in them.

"There are excellent opportunities there," said Mme. Gay, "and we have already secured contracts for three pupils who will be given chances in leading roles. Nationality, of which so much has been said, does not seem to make any difference. In America, the companies want singers who already know the repertoire and the young singers' chances are small. However, we know now where we can place them abroad."

While in Verona, they heard 'Aida' in the open-air in the Roman theatre and Mr. Zenatello received a gold medal commemorating the twenty-fifth anniversary of the first open-air opera given there and in which he had taken part.

MUSIC SORORITY GROUP SPONSORS SONG CONTEST

Tau Alpha Chapter of Mu Phi Epsilon to Conduct Contest—Lyre Bird Press Will Publish Works

The Tau Alpha Chapter of the national musical honor sorority, Mu Phi Epsilon, is sponsoring a song contest for which all members of the sorority are eligible. From the manuscripts entered, twenty will be selected for publication in a special volume by the Lyre Bird Press of Paris. Of the twenty songs chosen, three will be selected for first, second, and third prizes, which will be \$25, \$15, and \$10 respectively.

Rules for the contest are as follows: only unpublished songs will be considered; all manuscripts must be clearly written in permanent black ink; the contestant's real name must not appear on her ms. She must adopt a pseudonym

to be written at the top of each page of the score. The pseudonym must also be written on the outside of a sealed envelope that should contain the contestant's name, address, chapter, and again, the symbol or pseudonym used for identification; each manuscript must be accompanied by a 50 cent fee to cover the cost of handling; all manuscripts must be mailed to Barbara Joiner Parsons, 430 East 58th St., New York, N. Y., in care of Mu Phi Epsilon Song Contest. The deadline for entries is Nov. 1.

The board of judges tentatively includes Rudolf Ganz, Howard Hansen and Wallace Goodrich.

LOUISVILLE PLANS ORCHESTRAL EVENTS

Cincinnati Symphony to Appear in Six Visits—Two Local Orchestras List Series

LOUISVILLE, Ky., Oct. 5.—This city has planned for much fine music during the 1938-39 season. The major series will embrace six concerts by the Cincinnati Symphony, a series presented by J. H. Thuman of Cincinnati; five concerts and entertainments by the Louisville Community Concert Association; six concerts by the Louisville Civic Orchestra, with assisting artists, and four concerts by the Louisville Symphony.

The Cincinnati Orchestra will give its concerts in pairs, which will embrace an afternoon concert for children, and on the same date an evening concert of symphonic music. The dates are Nov. 15, Jan. 31 and April 11. These will be conducted by Eugene Goossens and will be given at the Memorial Auditorium.

Concert Association Sponsors Recital

The Louisville Community Concert Association is sponsoring at the Memorial Auditorium, five recitals under the local management of William Meyer: on Oct. 11, Helen Jepson; Nov. 30, Yehudi Menuhin; Feb. 2, Richard Crooks; Feb. 27, La Meri, dancer; and at a later date, Vronsky and Babin. Mr. Meyer is also bringing, as an individual attraction, the Mordkin Ballet on Nov. 15.

The concerts of the Louisville Civic Orchestra will be of varied character. The first, on Nov. 1, will inaugurate the season and will feature Ruth Breton, violinist, a native of Louisville. The second concert on Dec. 3, will be given over to the Louisville Chorus of 100 voices, under Frederic Cowles, with Ellen Lawrence Gardner at the piano. The chorus will appear again on May 9 in the same series. On Dec. 16 the attraction will be Ted Shawn and his men dancers, with Mary Long Hanlon and the Louisville Civic Ballet. On Jan. 24 the soloist with the orchestra will be Harold Bauer. The concert of March 28 will be given by the orchestra alone. At all of these appearances where the orchestra is used, the conductor will be Robert S. Whitney.

Horvath to Lead Symphony

The four concerts by the Louisville Symphony will be given at the Scottish Rite Temple and will be under Joseph Horvath. J. H. Thuman is bringing Kreisler and the Monte Carlo Ballet.

The Handel Oratorio Society will give its annual performance of 'The Messiah' at Saint John's Evangelical Church early in December under Julia Bachus Horn. The music division of the Woman's Club will bring three or four attractions to the Woman's Club Auditorium during the season. The

Louisville Liederkrans will give two concerts during the season and the activities of the department of music of the University of Louisville will be many.

HARVEY PEAKE

BRADY PUPILS ACTIVE

Prominent Artists Prepare for Winter Work in New York Studio

Pupils from the William S. Brady studio who are preparing for autumn activities include Kathryn Meisle, contralto, and Frederick Jagel, tenor, both of the Metropolitan Opera. Mme. Meisle will make a long concert tour which will take her to the Pacific Coast. Mr. Jagel, who recently closed an engagement in opera at the Teatro Colon in Buenos Aires, where he created, for the Western Hemisphere the tenor lead in Pizzetti's 'Orseolo', will leave early this month for a concert tour. Eyvind Laholm, tenor, will sing the 'Ring' Dramas under Serafin in Rome, and appear in Wagnerian roles in Genoa, Antwerp, Brussels, Bordeaux, Budapest, Bucharest, Sofia, Belgrade and Florence. He will make his first New York appearances next spring with Kirsten Flagstad in three Wagnerian concerts with the Philharmonic-Symphony. Chase Baromeo, bass of the Metropolitan, has accepted the position of head of the voice department of the newly-organized Fine Arts School at the State University at Austin, Texas. He will also be heard in concert. Leone Kruse, soprano, formerly of the Munich, Prague and Chicago operas, is teaching in the Cincinnati Conservatory. Thomas Muir is on the faculty of the Iowa State College.

Pupils of Mr. Brady, now occupying teaching positions throughout the country, who returned for study with him this summer, include Herald Stark of Iowa State College; Mrs. Agnes Rast Snyder of the University of Saint Paul; Constance Cody King of the Knox School, Cooperstown, N. Y.; Mrs. Adrienne Ludwig of Richmond, Va.; Mrs. Anna Clyde Plunkett of Houston, Tex.; Mrs. Irene Klinger of Lima, Ohio; Mrs. Marguerite Barr MacClain of Philadelphia, Pa., and John Bloom, of Drury College, Springfield, Mo.

Salon International Continues Its Series

The Salon International, a cultural society of universal good will sponsored by Claude Lapham, composer-pianist, held its second meeting at the Hotel Astor on Sept. 27 when the theme, 'Americana and Its Music' was interpreted by well-known artists. At the previous meeting on Sept. 20 the subject 'Hawaii and Its Music' was discussed by F. C. Allen, Jr., president of the Hawaiian Society, and interpreted by assisting artists. On Sept. 6, the theme was 'The World and Its Music'. Participating artists were Vivienne Dixon, Romulo Ribera, Sara Strano, Mr. Lapham, who played 'Conga de Media Noche, by Lecuona, Margarita Salvi, and the dancers Adele Page and Rudy Montez.

Erno Balogh Plays at Brooklyn College

Erno Balogh, pianist, gave a recital under the auspices of the music department of Brooklyn College in the new chamber concert hall in the Academic Building of the college on the afternoon of Oct. 4. Mr. Balogh played compositions by Ciaia, Mozart, Chopin, Bartok, Kodaly and Liszt.

Orchestral Works by F. S. CONVERSE

"MYSTIC TRUMPETER,"
"CALIFORNIA"
"AMERICAN SKETCHES,"
"FLIVVER TEN MILLION"

May be ordered through the
FOUR WINDS PRESS, Westwood, Mass.

**ALEXANDER
RAAB** BERKELEY, CALIFORNIA

DURING THE WINTER, BEGINNING OCTOBER 1ST, 1938

in addition to his private lessons and
class instruction, the eminent pianist will also teach
the
MOOR DOUBLE KEYBOARD PIANO

For Information
MARGARET HOWARD, 2835 Ashby Avenue, Berkeley, California

Moor Double Keyboard Pianos
available for practice arrangements.

The Mannes Music School

David and Clara Mannes, Directors

FACULTY OF THE ARTISTS' AND TEACHERS' COURSES

Piano	Violin	Composition	Singing
Warren Case	Stefan Sopkin	Hans Weisse	Olga Eisner
Robert Scholz	Paul Stassévitch		James Sorber
Frank Sheridan			Peter J. Wilhousky
Newton Swift			
Rosalyn Tureck	Violoncello	Theory	Coaching and
Isabelle Vengerova	Lieff Rosanoff	Newton Swift	Accompanying
Hans Weisse			Arpád Sándor
Ralph Wolfe			
Organ	Ensemble	Solfège Classes	Chamber Music
Winslow Cheney	Sera Albisser	Mary Flanner	Adolfo Betti

157 East 74th St., New York, N. Y.

Butterfield 8-0656

VENICE MUSIC FESTIVAL IN REVIEW

(Continued from page 5)

insistently on the single pedal of Petrarchism to avoid generating a certain monotony in the musical expression, which consistently follows the text.

Even Francis Poulenc, one of the composers most favored by the public, has allowed himself these past few years to be attracted to profounder themes (examples of this are the 'Mass' and the recent Motets and the Concerto for organ completed a few weeks ago), without, however, surrendering the grace and elegance of his true nature. The cycle of *Mémoires* for tenor and piano (after poems by Paul Eluard), 'Tel jour telle nuit', is something truly delicious. Everything is said with a minimum of means, with a transparency of language and a delicacy of touch that suggests a 'Winterreise' undertaken by a poet of our time over the countryside of France. Poulenc's grace and elegance also bring to mind the similar qualities of two other French composers represented at the festival, Jacques Ibert, whose brilliant Capriccio for ten instruments was an excellent piece of workmanship, sparkling with apt instrumental fancies, and Arthur Honegger, who conducted his own suggestive 'Nocturne', a brief page permeated with subtle poetry and fascinating sonority, the first measures of which sufficed to evoke a suave atmosphere, full of enchanting sounds and murmurings and amorous echoes.

With Giuseppe Rosati and Bohuslav Martinu we return to the neo-classic style in vogue some years ago. The 'Suonata' for orchestra by Rosati (born in Rome in 1903), still wavers in a partially experimental atmosphere, but it boasts moments of intensely sonorous suggestiveness, especially in the Largo, and it gives us further proof of a gifted musical temperament from which we may still expect much. On the other hand, all is certainty and thorough realization in the 'Tre Ricercari' (Three Preludes) for chamber orchestra, composed three months ago, by Bohuslav Martinu. The composer sought to render homage to Venice, which gave birth to the first ricercari, but he brilliantly exceeded the limits of the traditional form by giving free scope to the play of his polyphonic inventiveness and achieving sound and substantial results. This is no academic exercise but a living and personal work of art. Alfredo Casella, always present at these international gatherings, won appreciative applause for his recent 'Sonata a tre' for violin, cello and piano, which has an especially majestic first movement, Allegro ma non troppo, teeming with ideas,

perfectly balanced instrumentally, and melodically more ductile than usual, yet at the same time sober and restrained.

New Hindemith Suite Acclaimed

At the last orchestral concert Paul Hindemith acquainted us with his Suite from the Franciscan ballet, 'Visione nobilissima', performed last July in London. This is an important work, confirming the excellent impression left by Hindemith's previous compositions, from 'Der Schwanendreher' to 'Mathis der Maler'. A clarification of style emerges in these last works, and in certain respects they represent a humanizing of Hindemith's art. Even here we can speak of a leaning toward the subjective and a decisive "religiousness" which have tended to loosen certain knotty forms and severities of sonorous speech and to convert this speech into song. The polyphony, which is invariably Hindemith's characteristic way of expressing himself, is much more airy, and everything has apparently freed itself from that fatality which seemed to weigh heavily on Hindemith's esthetic—a fatality by which once certain premises were announced in the opening beats of a work, the mechanism moved forward with an inexorable rhythm, deaf even to the appeals of the one giving it its first stimulus. In this new legend of St. Francis all is clear, I might even say seraphic. The inspiration springs up and renews itself at every turn. The musician proceeds with a melodic felicity resisting every academic urge. More than in the preceding work and the recent sonatas for piano we see here the signs of full maturity of one of the best composers of our time.

It is not possible, nor would it be worth while, to name all the compositions played at the festival. Thirty-three composers were represented by one work each, specifically fifteen Italians, four Frenchmen, two Germans, two Japanese, and one for each of the following nations: Great Britain, the U. S. A., Brazil, Holland, Switzerland, Russia, Yugoslavia, Czechoslovakia, Poland and Rumania. However, we cannot afford to overlook the vigorous Concerto for viola and orchestra by William Walton, an agreeable Sonata for harp by Vincenzo Tommasini, a graceful Sonatina for clarinet and piano by the young Polish composer, Antoni Szalowski, a solid quartet by the German Wolfgang Fortner, some curious Bachian-folklorist confections by the Brazilian Hector Villalobos, a Concerto for piano and orchestra, frankly rather gray and academic, by Leo Sowerby (the choice of the single North American composer certainly was not a happy one), a characteristic dance for piano by the young and hitherto unknown Japanese composer, Akira Jfukube, which bears the title, 'Bon Odori', a colorful and "popular" Suite for orchestra, 'Sammium', by A. Lualdi, two dramatic poems for voice and orchestra by G. Marinuzzi, and a few other pieces of minor importance.

Five Conductors Participate

Some of the performances took place in the beautiful hall of the Teatro la Fenice which was recently restored, and some in the hall of the Ridotto, the Palazzo Giustiniani on the Grand Canal. In general, they were all deserving of praise, and of a quality to bring out clearly the intentions of each composer. For that reason it is worth while to set down here the names of the performers, the orchestra of the St. Cecilia Academy of Rome and that of the Fenice of Venice; the Italian Instrumental Group; the quartet of the Camerata Musicale Romana; the Principe Quartet; the Vidusso-Abbado-Crepax Trio; the pianists Gorini, Brinkmann, Phons Dusch, Gherardo Macarini-Carmignani, and Giorgio Favaretto; the harpist Clelia Gatti-Aldrovanki; the clarinetist Francesco Miotto; the violinist, Antonio Abussi; the violist Frederick Riddle; the singers, Ginevra Vivante, Sara Ungaro, Pierre Bernac, Antvatore Reali, and Carlo Tagliabue, and finally the orchestral conductors Dimitri Mitropoulos, Bernardino Molinari, Nino Sanzogno, Paul

Sacher and Armando La Rosa Parodi.

The organizers of the festival, mentioned above, also merit praise for the sympathetic and cordial welcome extended to the many musicians and newspapermen from all over who gathered at Venice, which is so enchanting in September. The visitors were also afforded a dance festival, to the accompaniment of Venetian music of the seventeenth and eighteenth centuries. This took place in an unforgettable glow of sunset in the park of the sumptuous Villa Reale di Stra on the banks of the Brenta.

LHEVINNES WILL MAKE JUBILEE CONCERT TOUR

Two Pianists Celebrate Fortieth Anniversary of Marriage and Professional Union

Josef and Rosina Lhevinne, pianists, will open their jubilee concert tour in celebration of forty years of marriage and professional union in London, Ontario, embarking on a series of concerts in Canada, the United States and Havana, Cuba. During the summer they conducted a master class at Denver, Col., returning to the East by plane for appearances at the Lewisohn Stadium in New York and at the Robin Hood Dell in Philadelphia. They will devote part of their time this winter, as usual, to teaching at the Juilliard School of Music in New York.

Both of the pianists were graduated from the Moscow Conservatory with honors. Mr. Lhevinne won the Rubinstein prize and toured Europe at seventeen and his wife rivalled his brilliant record by graduating at the same age and by winning the gold medal. Since that time they have been separated only when concert schedules required it.

With the Title 'Mozart in French Theatres' the Mozarteum in Salzburg has opened an exhibition of all available material bearing upon Mozart performances in France.

FILM, 'IF I WERE KING', HAS SCORE BY HAGEMAN

First Written by Composer Directly for the Cinema—Suite Arranged to Be Played During Season

HOLLYWOOD, Oct. 5.—The current production of 'If I Were King', featuring Ronald Colman, directed by Frank Lloyd, and produced by



Richard Hageman

Paramount, is sure to win increased regard in the musical world through its excellent musical score, composed by Richard Hageman. Although this marks Hageman's first attempt to compose directly for the silver screen, he has achieved a homogeneity of musical thought and feeling that makes his work outstanding. The musical background moves along with the picture smoothly and naturally, the clever use of strings and woodwinds adds greatly to the dramatic effect. Organ music of particular effective calibre is released in the elaborate church scene, nor is there lack of volume and fire in the battle scenes. The score is rich in thematic material, and these themes Hageman has put together in a suite which will be played by several major orchestras this season. Boris Morros is in charge of the musical direction of the play. The recordings were conducted by Irvin Talbot.

H. D. C.

Freer Opera Performed in Chicago

CHICAGO, Oct. 5.—Eleanor Everest Freer's opera, 'The Brownings Go to Italy', was presented for the visiting officers of the National Federation of Music Clubs, who met at the Medinah Club from Sept. 7 to 10 inclusive.



ELEANOR STEELE
Soprano



CLOVIS
Tenor

Mgt.: Richard Casper
113 W. 57th St., New York
European Mgt.: Albert Morini
252 Faubg. St. Honoré, Paris

GANZ

SEASON 1938-1939

Address: Hotel Pearson
190 East Pearson Street
CHICAGO - ILLINOIS

HUGO KORTSCHAK

VIOLINIST

Has Resumed Teaching
AT HIS STUDIO

155 East 91st Street, New York City

PANDOLFI

FRANK BARITONE
TEACHER OF SINGING

Teacher of
CARYL BERGMAN
ALEXANDER GRAY

Light Opera Star
American Baritone

ANNOUNCES REOPENING OF HIS NEW YORK STUDIOS
IN STEINWAY HALL
For Season 1938-39

For Appointments and Information call
Miss BEATRICE FRANCIS, Secretary
Telephone: - - - Circle 5-9139

Out of Town Studio
926 MAIN STREET
Hartford, - - Conn.



REHEARSING FOR BAGNI DI LUCCA CONCERT

Left to Right, Ralph Hollander, David Nadien, Françoise Monnier, Erno Valasek, Madeline Monnier-Betti, Enrico Pardini, and Adolfo Betti

Adolfo Betti, violinist; Maddalena Betti, and Enrico Pardini, 'cellists; Francesco Monnier, violinist, and Erno Valasek, Ralph Hollander and David Nadien, violinists and pupils of Mr. Betti, gave a chamber music concert in the Teatro Accademico at Bagni di Lucca, Italy, on Aug. 27. Enzi Sarti was at the piano. Though the hall seated only 450 persons it was filled to

capacity, and in bygone days noted musicians appeared there including Salvini, Catalani, Puccini, and many others.

The program included a Corelli Sonata arranged by Mr. Betti, Fantasia by Wieniawski, three pieces for violin and 'cello by Gilière, a Trio by Dvorak, a Largo by Tartini arranged by Mr. Betti, The Concerto in D Minor of Wieniawski, and Schubert's Quintet.

GRIFFITH FOUNDATION IS HOST TO N. J. TEACHERS

Enlists Interest in Activities of Foundation—Young Artists' Contest to Be Held

NEWARK, Oct. 5.—The Griffith Music Foundation entertained 500 of New Jersey's leading music teachers in the Griffith Auditorium on Sept. 24 for the purpose of enlisting their interest in the concert activities of the foundation.

Assurances of assistance were given officially by Arthur Ward, president of the Essex county division of the State Music Teachers' Association, and by Charles R. Castner, president of the New Jersey Music Educators' Association. The musical program consisted of a folk song recital by Dorothy Gordon, performed with artistry.

Mrs. P. O. Griffith, president of the

foundation, welcomed the guests. Among the Griffith Music Foundation offerings for the season will be a recital by the Curtis String Quartet in the Griffith Auditorium; a series of five Sunday afternoon piano recitals which will include Myra Hess and Josef Hofmann; a major concert series to be given at the Mosque by the Philadelphia Orchestra, Kirsten Flagstad, and Marian Anderson, a series of music appreciation lectures by Selma Stark; a contest for New Jersey artists, and a performance of 'Elijah' to be conducted by Alexander Smallens.

During the coming season the New Jersey Artists' Contest, in which young musicians will be awarded cash prizes and concert appearances, will again be conducted under the auspices of the Griffith Musical Foundation.

The contest will be limited to New Jersey residents and applications of entry must be certified by music teachers. The age limit is twenty-six years and the closing date for entry is Jan. 1, 1939. Auditions will begin shortly thereafter. This year's contest will be in the fields of violin, piano and 'cello. P. G.

KANSAS CITY ADDS TO ORCHESTRA YEAR

Augments Philharmonic Season by Brahms-Beethoven Cycle—Krueger Again to Lead

KANSAS CITY, Mo., Oct. 5.—The Kansas City Philharmonic under Karl Krueger in its sixth year, will augment its season of ten pairs of major concerts with a Brahms-Beethoven cycle in the spring. The season's activities include the usual series of Young People's Concerts and a series of popular concerts, and mid-season and spring tours.

Soloists for the major subscription concerts include John Charles Thomas, Walter Gieseking, Gaspar Cassado and Rose Pauly, Paul Althouse, Chase Baromeo and Enid Szantho, in a concert performance of Strauss's 'Elektra'; Samuel Thaviu, concertmaster; Wiktor Labunski, pianist-composer, and Jules Seder, bassoonist.

Chamber Music Programs Forecast

The Kansas City Chamber Music Society in its third season will present, besides the usual series of concerts by the Thaviu String Quartet, a series of programs by the Pro Arte String Quartet, at the University of Kansas City, the programs embracing all of the Beethoven String Quartets. These concerts, which will occur on six successive evenings, will be sponsored by Elizabeth Sprague Coolidge of Washington. Dr. Clarence Decker, president of the University of Kansas City, and Henry F. Haskell, editorial staff of the Kansas City Star, are directors of the Chamber Music Society.

Both major concert series, the Fritschy and the Kansas City Concert Series, S. Bernard Joffe, manager, report brisk demand for season reservations. The former will present Rachmaninof, Pinza, Morini, Serkin and Busch, Thorborg and the Russian Ballet. Josef Hofmann, Elman, Jepson, Bartlett and Robertson, Tito Schipa and the Ballet Caravan are the events of the latter series.

The Mu Phi Epsilon and Sigma Alpha Iota sororities, the Kansas City Musical Club, The Conservatory of Kansas City, the Pro-Art School of Music, the Allied Arts Teachers, the Public School music festival under Ma-

belle Glenn, the recitals of Lois Black Hunt and Edna Forsythe at Atkins Hall, will also contribute generously to the 1938-39 season.

BLANCHE LEDERMAN

TORONTO SYMPHONY ENLISTS SOLOISTS

James Melton and Paul Althouse Attract Large Audiences—Wagner Program Given

TORONTO, Oct. 5.—The Promenade Symphony continues its concerts in the Arena of the University of Toronto during the early Autumn. On Sept. 1 James Melton, tenor, was the guest soloist. A record-breaking audience, exceeding 7,000, packed every available space in the arena and hundreds were unable to gain admission. The orchestra, under Reginald Stewart, played Mendelssohn's 'Ruy Blas' Overture, Haydn's Serenade for Strings, and two works by Liszt, 'Les Préludes' and the Rhapsody No. 2.

Five-Piano Ensemble Plays

Moriz Rosenthal, pianist, was scheduled to open his jubilee tour with his appearance here as soloist with the Promenade Symphony, on Sept. 8, but an accident prevented his appearance and in his stead a five-piano ensemble consisting of Reginald Stewart, Scott Malcolm, Ernest Seitz, Reginald Godden and Alberto Guerrero, played groups of specially arranged compositions by Bach, Brahms, Mendelssohn, Liszt, Weber and Cyril Scott. The orchestra, under Mr. Stewart, gave another performance of the Largo from Healy Willan's 'Symphony No. 1'. Mendelssohn's overture, 'The Hebrides' and Haydn's Symphony in D Minor were also heard.

On Sept. 15 Paul Althouse, tenor, was the guest soloist. Mr. Althouse sang excerpts from Wagnerian operas with orchestral accompaniment, including the 'Spring Song' from 'Walküre' and 'Lohegrin's Narrative'. He was also heard in a group of lyrics on the latter part of the program. The orchestra under Mr. Stewart gave, with one exception, an all-Wagner program, including the 'Rienzi' Overture, 'Siegfried Idyll' and the 'Tannhäuser' Overture.

ROBERT H. ROBERTS

Detroit Civic Orchestra Repeats Concert by Request

DETROIT, Oct. 5.—The Detroit Civic Orchestra, a WPA project, gave a concert at the Art Institute on Sept. 17, which, by popular demand, was repeated on Sept. 24 under the sponsorship of the French Legion of Detroit. An all Saint-Saëns program was given with Dr. Mark Gunzburg, pianist, as soloist. Valter Poole conducted the orchestra of more than seventy musicians.

R. C. B.

JOHN WARREN ERB
Conductor
NEW YORK UNIVERSITY
LAFAYETTE COLLEGE
43 Fifth Ave. New York Tel.: GRam. 5-0617



Mlle. THERÈSE QUADRI
Ambassador of Happiness
Opéra Comique Soprano
Concert - Radio - Dietion
Tenney Management
Steinway Bldg., N. Y. City

NICHOLAS MASSUE

Tenor Metropolitan Opera Co.

CONCERT-OPERA-RADIO

Management: Leading Attractions, Inc., 515 Madison Avenue, New York

EIDE NORENA SOPRANO
METROPOLITAN OPERA

Management: NBC ARTISTS SERVICE

38 Rockefeller Plaza, New York

George Eagles, Director

ALBERT STOESEL
Composer - Conductor

Personal Representative: ALBION ADAMS, 113 West 57th Street, New York, N. Y.

VICTOR RECORDS **Rosa Ponselle**

Exclusive Management

LIBBIE MILLER

113 West 57th Street

New York, N. Y.

COLETTE D'ARVILLE

Soprano, Opéra Comique, Paris

OPERA • CONCERT • RADIO

Management: NBC ARTISTS SERVICE—38 Rockefeller Plaza, New York—George Eagles, Director

TOSCANINI'S INITIAL RADIO PROGRAM LISTED

N.B.C. Series to Open with Music by
Vaughan Williams and Brahms—
Denies Passport Difficulty

Arturo Toscanini, whose rumored passport difficulties were settled by his sailing for New York on Oct. 5, will open his Saturday night series of concerts with the N. B. C. Symphony on Oct. 15 with a program including the following works: Vaughan Williams's 'Fantasia on a Theme by Thomas Tallis' for double string orchestra, Brahms's Third Symphony, Martucci's 'Notturmo' and 'Novelletta' and Tchaikovsky's 'Romeo and Juliet.'

When questioned by reporters who besieged him at the station in Paris, Mr. Toscanini said, "You see I am not missing my contract", and in reply to queries about his reported political difficulties with the Fascist regime answered "It is best not to say anything about it." It had been rumored that he was denied a passport as a disciplinary measure because of his criticism of the government. He was reported to be in seclusion in Milan. When asked about this later he said, "The story is not true. The government denied it." Mrs. Toscanini, who was to sail later, told reporters that he would return to Italy after finishing his engagements in the United States and in England. Mr. Toscanini was to arrive in New York on Oct. 10.

SWINDLER IS CONVICTED

Fraudulent Subscription Agent Sentenced to Prison Term

Through the efforts of Wilkes-Barre's Assistant District Attorney, John Dando and Chief of Police J. Russell Taylor, MUSICAL AMERICA succeeded in convicting Wm. H. Groesbeck of misrepresentation and forgery. The conviction carried a sentence of one to two years in the Luzerne County prison in Pennsylvania.

Groesbeck was apprehended while forging the MUSICAL AMERICA name to checks issued by the subscriber. During the last two years, MUSICAL AMERICA has been conducting a campaign to rid the profession of fraudulent agents in order to protect its subscribers. The above is one of the many convictions secured through the co-operation of police officers throughout the country.

The circulation department of "MUSICAL AMERICA" cautions every subscriber to exert the greatest care when dealing

with agents. Be certain of the trustworthiness of your agent; should there be any doubt, send your remittance direct to the publishers' office.

S.P.A.M. WILL PUBLISH A SEXTET BY E. B. HILL

Society for Publication of American Music to Issue Additional Work—
New Music Contest Listed

The Society for the Publication of American Music, A. Walter Kramer, president, will publish this season, in



Edward B. Hill

addition to Douglas Moore's Quartet for strings previously announced, a Sextet, Op. 39, for flute, oboe, clarinet, bassoon, horn and piano, by Edward Burlingame Hill, which was given its first performance several years ago at the Pittsburgh chamber music festival. The works are being published for the Society by the Galaxy Music Corporation of New York.

Mr. Hill is well known to the American public as the composer of three symphonies and other orchestral and chamber music work. The Society has previously published Mr. Hill's Sonata for clarinet and piano in 1927.

Mr. Hill was born in 1872 in Cambridge, Mass., where he still resides. He joined the faculty of Harvard University as instructor in 1908, in 1918 was made professor of music, and in 1928 became chairman of the division of music. He has contributed articles to various magazines, and is the author of a book, 'Modern French Music'.

The S.P.A.M. also announces that it will again examine chamber music manuscripts with a view to publication. Compositions must be by American citizens or by composers who have applied for citizenship. They should be sent, up to Oct. 15, 1938, to the society's secretary, Marion Bauer, 40 West 77th Street, New York, N. Y.

Manuscripts must not bear the composer's name, but should be marked with a pseudonym. The composer's real name and address should be enclosed in a sealed envelope with the pseudonym marked on the outside. Manuscripts will be returned, express collect, insured for any amount stipulated by the composer.

John Carter to Be Under Management of Haensel & Jones

John Carter, tenor, who joins the Metropolitan Opera this season after winning one of the Auditions of the Air last winter, will, by arrangement with Harris & Steele, his personal representative, be under the management of Haensel & Jones for a term of years. Mr. Carter is a native of Brooklyn and besides being a popular radio artist, has been fulfilling numerous engagements during the past summer in the Middle West.

Walter Mills Sings in Benefit Recital at Brookville

Walter Mills, baritone, accompanied by Alderson Mowbray at the piano, gave a recital for the benefit of the Social Service Cancer Institute at the residence of Mr. and Mrs. Elisha Dyer at Brookville, L. I., on Sept. 18. Mr. Mills sang works by Quilter, Handel, Verdi, Moss, Debussy, Schubert, Wagner, and others. On Sept. 23 Mr. Mills

sailed for South America. He will give recitals in Kingston and Panama.

MUSIC SCHOOL CHANGES OFFICIAL DESIGNATION

Manhattan School of Music to Be
Name of Former Neighborhood
Music School

The Neighborhood Music School, incorporated under a charter granted by the board of regents of the University of the State of New York, announces that the name of the school has been changed to The Manhattan School of Music. The school was established with its present board of trustees in 1917, by Janet D. Schenck (Mrs. Martin A. Schenck), the present director.

Officers are Mrs. Donn Barber, honorary president; Mrs. Otto H. Kahn, president; Charles Triller, Mrs. Roy A. Rainey and Bertram H. Borden, vice-presidents; Mrs. John S. Ellsworth, secretary; Gertrude A. Freeman, treasurer; Abbey T. Kissel, assistant treasurer.

Mrs. Schenck is director of the faculty and head of the piano department, Hugo Kortschak of the string department, George Wedge of the theory department, Hugh Ross of the chorus and vocal department, and the first desk men of the New York Philharmonic-Symphony and assistants of the wind department.

Curtis Institute Adds Three to Faculty

PHILADELPHIA, Oct. 5.—The Curtis Institute of Music has added three new members to the faculty: Leo Rosenek former conductor of the Munich Opera and Munich festivals, engaged as vocal coach; Euphemia Giannini Gregory of Philadelphia, instructor of voice and Italian diction, and Louise André Tabuteau, of Par Six Fours, France, and Philadelphia, instructor in French. Sister of Dusolina and Vittorio Giannini, Mme. Gregory was a pupil of the late Marcella Sembrich. Mme. Tabuteau is the wife of Marcel Tabuteau, oboist of the Philadelphia Orchestra, who also is a member of the faculty.

JOHN DOANE

Teacher of Singing

Coach in Repertoire Studio: 25 East 30th Street, New York
Program Building
Phone: MUrray Hill 5-2884

ARTHUR WARWICK

PIANIST AND TEACHER

Studio: Steinway Building 113 West 57th Street, New York
Phone: CIrcle 7-4780

EVAN EVANS

BARITONE

Teacher of Singing

Faculty: Institute of Musical Art of Juillard School of Music—Summer School, Chautauque, N. Y.

CAROLINE BEESON

FRY

TEACHER OF SINGING
2 Orchard Parkway, White Plains, N. Y.
Provision for Resident Students
Circular upon request.

IDELLE PATTERSON STUDIOS

A. RUSS

VOICE BUILDING

REPERTOIRE - COACHING
326 West 78th Street, New York
Phone: ENdlicott 2-4616

KATE S. CHITTENDEN

Pianoforte
Repertoire
Appreciation

83 SEVENTH AVENUE, NEW YORK. TEL. CIrcle 7-8320

WAGER SWAYNE

Pianists Prepared for Public Appearances

1 East 62nd Street, New York City

P
I
E
T
R
O

CIMINI

Operatic Coach—
Voice Specialist and Coach
for Opera—Recital—Radio—Screen
620 S. Alexandria, Los Angeles Phone FI. 0977

F
R
A
N
K

ST. LEGER

Studio:
56 West 55th Street
New York, N. Y.

MAX HELFMAN

Choral Conductor—Teacher of Composition

160 West 73rd Street, New York Telephone: TRafalgar 7-8700

B. GAGLIANO

Teacher of Singing

Studio:
8 West 78th Street, New York
Phone: SUacquahanna 7-1790

VINCENT V. HUBBARD

Successor to Arthur J. Hubbard
Assisted by Mrs. Vincent V. Hubbard
348 Huntington Avenue Boston, Mass.
Mondays and Tuesdays at the David Mannes
School of Music, 137 E. 74th St., N. Y. C.

MARY BAMBERY

Pianist

Season 1938-39 Now Booking
Address all communications to:
1401 STEINWAY BLDG., NEW YORK

SOVIET MUSIC

Modern composers and classics.
Sheet music, scores, for solo instruments, ensembles, vocal. Books on Music. Write for free catalog.

BOOKNIGA CORP.
255 Fifth Ave., (25 St.) New York City
Sole Distributors of Books, Periodicals
Published in U.S.S.R.

DETROIT SYMPHONY PLANS FULL SEASON

Many Concerts with Eminent Soloists Listed—San Carlo Opera Booked

DAYTON, O., Oct. 5.—The Dayton Symphony resumes its activities Nov. 3, with Franco Ghione conducting and without a soloist. Mr. Ghione also conducts Nov. 10, 24, and Dec. 1 and 15 with Richard Crooks, soloist, on Nov. 10, and Mafalda Favero, soprano, Dec. 1. Victor Kolar will conduct Dec. 22, without a soloist. Soloists, after the turn of the year, will be Robert Casadesus, pianist; Gregor Piatigorsky, 'cellist; Jascha Heifetz, violinist, and Ilya Schkolnik, violinist.

The Saturday night popular priced

Arthur Alexander VOICE
By Appointment Only
400 East 57th St., New York
Wickersham 2-9292

Mrs. H. H. A. Beach
COMPOSER—PIANIST
A. W. A. Club
353 West 57th St., New York, N. Y.

Leon Carson Teacher of Singing
Repertoire — Program Building
160 W. 73rd St., N. Y. City TRel. 7-6700
Out of Town Studio, Nutley, N. J.

VICTORIA DIKE
SCHOOL OF MUSIC
Carnegie Hall, 614, New York, N. Y.
Tel.: COLUMBUS 5-5124

Carlyle Duncan
Teacher of
ORGAN, PIANO and VOCAL REPERTOIRE
Studio: 303 West 74th St., New York
Phone: TRel. 7-0794

May L. Etts
TEACHER OF PIANO AND THEORY
Studios: 181 Sheridan Ave., Brooklyn, N. Y.
Telephone: APplegate 6-7728
9030 148th St., Jamaica, Long Island, N. Y.
Telephone: JAMAICA 6-4878

Harriet Foster CONTRALTO
Voice builder - Repertoire - Coach
Studio: 400 East 49th St. - New York
Phone: Wickersham 2-5537

Viktor Fuchs VOICE
Only teacher of Igor Gorin and Irene Jessner
Studio: 604 Steinway Bldg., N. Y. City
For appointments phone RIVerside 9-9328

Walter Golde Teacher of Singing
Coach in Repertoire Program Building
Studio: Steinway Bldg., 113 W. 57th St., N. Y.
Phone: CIRCLE 7-2433

Edward Harris
CONCERT ACCOMPANIST - COACH
Studio: 25 Park Avenue, New York
Phones: LEXington 2-5274, LEXington 2-0259

concerts will have Victor Kolar conducting, and as soloists Daniel Eri-court pianist; Alec Templeton, pianist; Viola Mitchell, violinist; Porter Heaps, organ; Winslow Dancers; Eudice Shapiro, Ania Dorfmann, pianist; Edward Bredshall, pianist; Stell Anderson, pianist, and Zlatko Balokovic, violinist. There will also be the Young People's Concerts with Victor Kolar conducting and Edith Rhett Tilton, lecturing.

The sixteenth consecutive year of free concerts for school children which are broadcast, with Mr. Kolar conducting and Mrs. Tilton lecturing will begin on Oct. 25. A series of Industrial Concerts especially designed for the employees and executives of industry and business will be given during the autumn.

The Masonic Auditorium series of concerts as reported by Robert Hamilton, brings the San Carlo Opera Co. for six performances beginning Oct. 26. Also to be heard are the Vienna Choir Boys, Lily Pons, Don Cossack Chorus; Bartlett and Robertson, pianists; Yehudi Menuhin, Nelson Eddy, and Nino Martini. Wayne University is sponsoring a concert by Jessica Dragonette on Nov. 10, and 'The Messiah' will be given Dec. 14.

RUTH C. BROTMAN

DAYTON PHILHARMONIC LISTS SEASON'S PLANS

Katz to Conduct with Zimbalist, Mannheimer, Boulanger and Marechal as Soloists

DETROIT, Oct. 5.—The Detroit Philharmonic, Paul Katz, conductor, will begin its 1938-39 season on Oct. 24, the sixth of the orchestra's existence. Frank Mannheimer, pianist, will be soloist.

For the second concert, Efrem Zimbalist, will be soloist on Nov. 14, playing a violin concerto. On Dec. 20 the Inland Children's Chorus of 100 voices, Richard Westbrook, conductor, will assist the orchestra. Nadia Boulanger, organist, pianist, composer, conductor and lecturer, will appear as piano soloist and guest conductor. The sixth concert date, Feb. 13, is still open; on March 6, Maurice Marechal, 'cellist, will heard as soloist, and at the final concert on March 27, an oratorio will be sung by the Dayton Philharmonic Chorus of 150 voices, William Krebs, conductor. The Dayton Philharmonic will also offer a series of four free concerts for school children.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933.

OF MUSICAL AMERICA, published semi-monthly at New York, N. Y., for October, 1938.

STATE OF NEW YORK } ss.
COUNTY OF NEW YORK }

Before me, a Notary Public in and for the State and county aforesaid, personally appeared John F. Majeski, who, having been duly sworn according to law, deposes and says that he is the Publisher of the MUSICAL AMERICA and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, John F. Majeski, 113 West 57th Street, New York.

Editor, Oscar Thompson, 113 West 57th Street.

Managing Editor, None.

Business Manager, None.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member must be given.)

A NEW CONCERT COURSE FORECAST FOR CHICAGO

McCallister Lists Concert Series of Seven Events in Addition to Musical Arts Piano Course

CHICAGO, Oct. 5.—In addition to the Musical Arts Piano Series, which will



Moffett Studio
Ralph McCallister, Director of the Adult Educational Council in Chicago

be given for the third year under the management of Ralph McCallister, director of the Adult Education Council, a new venture, the Musical Arts Concert Series of seven events, will also be managed by Mr. McCallister.

The first of the two, that of the Musical Arts Piano course, will include the appearance of Guiomar Novaes, Simon Barer, Harold Bauer, Serge Prokofieff, and Ida Krehm, who will make her debut in Chicago.

The concert series will present Rose Bampton on Oct. 15, Anna Kaskas on Nov. 12, Joseph Szigeti on Nov. 26, the Gordon String Quartet on Jan. 14, Joseph Bentonelli on Jan. 28, the Mozart Boys' Choir on Feb. 11, and Gregor Piatigorsky on March 25.

Lundquist Added to Niagara Faculty

NIAGARA FALLS, Oct. 5.—Dr. Matthew N. Lundquist has been named professor and director of music at Niagara University. Dr. Lundquist will also organize and conduct a university male chorus.

The Musical America Corp., 113 West 57th Street, New York.

John F. Majeski, 113 West 57th Street.

Walter Isaacs, 113 West 57th Street.

Kenneth E. Cooley, 113 West 57th Street.

Maurice B. Swaab, 113 West 57th Street.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holders appear upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stocks and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him.

JOHN F. MAJESKI.
Sworn to and subscribed before me this 5th day of October, 1938.

[SEAL]

(My commission expires March 30, 1940)

L. M. CAGNEY.

Notary Public.

Berkshire Chamber Festival

(Continued from page 7)

certo for solo violin, two flutes and harpsichord continuo, conducted by Hugo Kortschak. Although the members of five excellent quartets participated the performance was a jamboree rather than a poised presentation. There was hardly a "piano" nuance throughout the entire concerto and even the solo violin of Mr. Roth was barely audible. The flutes of Miss Blaisdell and Mr. Barrère did not fare so badly, but Mr. Kirkpatrick's harpsichord was overwhelmed by the flood of sound from the small orchestra, acting no doubt in sympathy with the excited elements. The vigorous exaggerated tempi, however, seemed to amuse the audience and the old adage, "it's hard to spoil Bach" was once more apparent.

In concluding, it may be stated that the festival was a great success and, by and large, the music was excellently presented. The South Mountain Festivals since 1918 have been of incalculable service to the cause of chamber music in America and Elizabeth Sprague Coolidge is once more to be congratulated on this latest memorable series of concerts.

John Alan Haughton
TEACHER OF SINGING
73 West 11th St., New York
Phone ALgonquin 4-0067

Edgar Stillman Kelley
COMPOSER

Carl M. Roeder
TEACHER OF PIANO
Member of Faculty Juilliard School of Music.
Summer Course Barrington School,
Great Barrington, Mass.
Studios: 607-608 Carnegie Hall, New York

Lazar S. Samoiloff
VOICE TEACHER OF FAMOUS SINGERS
From rudiments to professional engagements.
Beginners accepted. Special teachers' courses.
610 So. Van Ness Ave., Los Angeles, Calif.

ALEXIS SANDERSEN—TENOR
TEACHER OF SINGING
New York Studio: 257 West 86th St., N. Y. C.
Tel.: SUsquehanna 7-6625

Alberto V. Sciarretti
Studio: 148 West 57th St., New York
Circle 7-5392

Harry Reginald Spier
TEACHER OF SINGING
Studios: 210 Central Park South, New York
Telephone: CIRCLE 7-1877

MRS. L. A. TORRENS
TEACHER OF SINGING
Carries on the vocal traditions of
Mr. L. A. Torrens
26 Gramercy Park New York City
Tele.: GRamercy 5-6263

Tuthill School for Oratorio
JAMES A. BROWN TUTHILL, Director
Metropolitan Opera House Studios:
1425 Broadway, New York, N. Y.
PENnsylvania 6-2133-2634

Prof. Artur Wolf VOICE
Formerly Vienna Conservatory
Author: Gymnasts of the Vocal Apparatus
Diagnosis gratis every Friday 10 to 1
716 Steinway Bldg., New York

GRANDJANY WILL JOIN MUSICAL ART FACULTY

Engaged to Instruct Holders of Scholarships in Harp in New Year at the Institute

Marcel Grandjany, harpist, has been engaged to teach the holders of Juilliard scholarships in harp in the Institute of Musical Art for the season 1938-39, according to Oscar Wagner, dean of the Juilliard School of Music.



Marcel Grandjany

Mr. Grandjany was born in Paris, began the study of harp at the age of eight years, and by the time he was thirteen had won first prize at the Paris Conservatoire. In 1909 he made his debut in Paris, and his London debut in 1922. Two years later he made his first American tour, and since then he has divided his time between Europe and the United States. When the Fontainebleau School of Music for American students was founded in 1921, Mr. Grandjany was appointed head of the harp department, and he has continued to teach there each summer.

Among his compositions for harp are 'Rhapsody', 'Deux Chansons Populaires Françaises', 'Dans la forêt du charme et de l'enchantement', 'Souvenirs' and many others. He has made transcriptions of works of such composers as Couperin, Rameau, Sammartini, Handel and Bach. Another addition he has made to the modern harp repertoire is a Suite by Karl Philipp Emanuel Bach, written for harp and found at the Brussels Conservatory in unpublished manuscript form.

THE CURTIS INSTITUTE OPENS FIFTEENTH YEAR

Tenth Annual Series of Broadcast Radio Concerts Begun by the Curtis String Quartet

PHILADELPHIA, Oct. 5.—The Curtis Institute of Music began its fifteenth year on Oct. 3. New students have been accepted from California, Colorado, Florida, Georgia, Kansas, Massachusetts, Michigan, Minnesota, Missouri, Nebraska, New Jersey, New York, North Carolina, Ohio, Oklahoma, Oregon, Pennsylvania, Washington, West Virginia and Wisconsin, and from Austria, Italy and Cuba. All new students are placed on probation for a period of three months and are retained thereafter only upon a continued demonstration of satisfactory development.

The tenth annual series of radio concerts will be given this year on Mon-

day afternoons of each week at 3 o'clock instead of on Wednesdays as heretofore. There will be thirty concerts, broadcast from Casimir Hall over the network of the Columbia Broadcasting System.

The first concert was given on Oct. 3, by the Curtis String Quartet, product and official string quartet of the school. The program consisted of works by Beethoven, Barber and Debussy.

Sol Kaplan and Frederick Vogelsang were to give the concert of Oct. 10, graduate student of piano, with Isabelle Vengerova, and student of violin with Efreim Zimbalist respectively. Kaplan's program includes works by Bach and Chopin. Vogelsang, whose accompanist is Louis Shub, student of accompanying with Harry Kaufman was to play the Vitali Chaconne in A Minor and Sarasate's Malagueña and Introduction et Tarantelle.

The third broadcast on Oct. 17 will be divided between Florence Kirk, soprano, and Richard Purvis, organist, students with Emilio de Gogorza and Dr. Alexander McCurdy respectively. The remaining October concerts will be given by a student trio of two harps and a cello, with a tenor; and by a piano student with David Saperston and a violin student with Efreim Zimbalist.

Sol Kaplan, who was graduated in piano last May, but who continues in graduate study with Mme. Vengerova, will make his New York debut in Town Hall this winter as the result of winning the award of the Society for Advancement of Young Musicians.

Robert Gay, baritone, student of voice with Mr. de Gogorza, and Noah Bielski, student of violin with Mr. Zimbalist, won auditions for solo appearances during the present season with the Philadelphia Orchestra in the Concerts for Youth. Mr. Gay sings the part of Elijah in the Mendelssohn oratorio being given in its entirety on the first four Sunday afternoons of October under Dr. McCurdy at the Second Presbyterian Church in Philadelphia, with a Curtis Institute graduate, Claribel Gegenheimer, at the organ.

Students have been booked by the institute for concerts on Oct. 19 at State Teachers' College in Kutztown, and on Oct. 25 at the University of Princeton.

CHICAGO'S AMERICAN CONSERVATORY OPENED

Institution Begins Fifty-Third Year with Large Enrollment—Faculty Staff Increased

CHICAGO, Oct. 5.—The American Conservatory of Music, John R. Hattstaedt, president and manager, has begun its fifty-third year with an enrollment considered especially promising.

Several new names have been added to the faculty: Herbert E. Hyde, organist; Ruth Breyspraak, violinist, and George L. Tenney, conductor and teacher of voice. Associate directors of the school are Henriot Levy, Louise Robyn, Herbert Butler and Theodore Harrison, while the faculty advisory board is composed of Earl Blair, Jeanne Boyd, Dudley Buck, Edward Collins, Gail Martin Haake, Olga Kuechler, Charles La Berge, Robert Lee Osburn, John Palmer, John T. Read, Rudolph Reuter, Stella Roberts, Mae Doelling Schmidt, Elaine De Sellem, Leo Sowerby, Ann Trimmingham, Frank Van Dusen, Kurt Wanieck, Louise Willhour and Scott Willits.

Allen Spencer is dean, Charles J. Haake, educational director; Louise Hattstaedt Winter, artistic director; Mae Saunders, dean of women and registrar, and Jessie Benson, chief accountant.

The conservatory's public programs are arranged to cover a wide field, enabling the student to hear master works

of orchestral and chamber music and the greatest examples of piano, vocal, violin and organ literature. A special orchestra is maintained under Herbert Butler, under whom students are trained in orchestral routine.

NEWLY-FOUNDED SCHOOL LISTS FACULTY MEMBERS

American Conservatory of Music, Drama and Dance to Begin Its Initial Season on Oct. 17



Povla Frijsch

The newly-founded American Conservatory of Music, Drama and Dance will begin its initial season on Oct. 17. It was founded by Annette C. Herter, a follower of Jacques Dalcroze, to serve as a national school for the recognition and development of talent.

In the American Conservatory of Music, Drama and Dance a faculty of well-known artists has been enlisted. H. Maurice Jacquet, Hanya Holm, and Adrienne Morrison are heads of the music, dance and drama departments. Povla Frijsch will direct a master class in song

interpretation. Marion Bauer, Baroness Errante, Mrs. W. Henry Zay, Charles Naegele and Dr. Leon Felderman are all members of the music department. Others of the faculty staff include Edward Goodman, Margaret Wycherly, Donald Wetmore, Rita Romilly, Vincenzo Celli, and production consultants are Margaret Anglin, Philip Barry, Arthur Hopkins, Gertrude Lawrence, Winifred Lenihan, John Martin, and Edward Sheldon.

NEW JUILLIARD POLICY

Institute of Musical Art to Offer Bachelor's and Master's Degrees

A new policy unique at the Institute of Musical Art of the Juilliard School of Music will be put into effect this autumn when the school will offer a four-year course leading to the degree of Bachelor of Science with a major in music, and graduate work leading to the degree of Master of Science, also with a major in music. These degrees may be obtained in the fields of singing, instrumental music, or music education. The curricula have been worked out in consultation with the state department of education.

In these new courses at the Institute the music instruction and requirements are of the same standard as in the regular music courses, performance in the student's major field being stressed.

FELIX GUENTHER
COACH — GERMAN LIEDER, OPERA REPERTOIRE

For Years the Accompanist of Heinrich Schumann Joseph Schmitt, etc. HOTEL WELLINGTON NEW YORK CITY

HELEN CHASE
Voice Teacher—Coach
316 WEST 84th STREET, NEW YORK TRAF. 7-8182 ENG. 2-5844

TEACHER OF MARGARET SPEAKS, Soprano and other distinguished artists

ANDRES DE SEGUROLA
Voice—Repertoire—Interpretation
Twelve years with Metropolitan Opera in golden days of Caruso, Farrar, Toscanini.
Only teacher of DEANNA DURBIN last one and a half years.
1545 N. Laurel Avenue, Hollywood GLadstone 9888

If your career is hampered and your happiness is endangered by vocal difficulties of any kind, consult, immediately, **MME. VALERI**, at 344 West 72nd Street, and you will be agreeably surprised at the promptness and effectiveness of her help.
SUquehanna 7-5389

PAUL REIMERS - Art of Singing -
Faculty: Juilliard Graduate School and Institute of Musical Art
Private Studio: 57 West 46th St., New York

BERNARD U. TAYLOR Teacher of Voice and Group Voice
Institute of Musical Art of the Juilliard School of Music—Juilliard Summer School
Address: 464 RIVERSIDE DRIVE, NEW YORK Private Lessons

Florence Hedstrum **MORSBACH** Teacher of Singing
Studio: 180 W. 73rd St., New York TRAF. 7-5788 PHONES: TRAF. 7-5788

BELLE JULIE SOUDANT TEACHER OF SINGING
Faculty: Institute of Musical Art of Juilliard School of Music Juilliard Summer School
Studio Address: 158 West 88th Street, New York

ROMANO Teacher of ROSA
ROMANI of **PONSELLE**
Studio: 244 Riverside Drive, New York City Phone: RIV. 9-6910

Teacher of JAN PIERCE
(Leading Tenor of Radio City Music Hall) and many other famous artists.
ROXAS
Address: 180 West 73rd Street New York, N. Y. Tel. TRAFalgar 6-1676

CARINA MASTINELLI Specializing in Bel Canto and Operatic Repertoire
15 W. 82nd St., N. Y. C. Tel.: SUbs 7-8888

RAOUL NADEAU
BARITONE
CONCERT—OPERA—ORATORIO
Soloist over Mutual Coast to Coast Network
Personal Representative
B. MARY PINGLE, Steinway Bldg., New York

EARLE SPICER
Baritone
"A voice of rich quality and power."
—N. Y. Sun
135 WEST 88th ST., NEW YORK CITY

Obituary

Giulio Setti

TURIN, Oct. 3.—Giulio Setti, who for twenty-seven years was chorus-master at the Metropolitan Opera House, died here in a hospital yesterday. He was in his seventieth year.

Giulio Setti came to the United States to take charge of the chorus of the Metropolitan Opera when Giulio Gatti-Casazza



Giulio Setti

was made general manager of the organization in 1908. He was born in Traviglio, Italy, in 1869, of well-to-do parents, and received his musical education in Milan. After serving as chorus master in several of the smaller opera houses in Italy, he assumed the same position at the Khedival Opera House in Cairo, Egypt. Engagements followed at Cologne and at the Teatro Colon in Buenos Aires. It was while at the Colon that he came under the notice of Toscanini who was conducting there, and when Toscanini came to the Metropolitan at the same time as Gatti-Casazza, Mr. Setti accompanied them. The chorus at that time was divided into two sections, one for German and one for Italian and French opera each with its own chorus master, and the singing was not notable in either case. A year after assuming his position, Mr. Setti blended the two and with the addition of a number of good voices brought the personnel up to its present 106 members, and its artistic coefficient to a notably high one. When he rounded out his twenty-five years of service in 1933, he received a vote of thanks from the company and a gold watch from the board of directors inscribed: "In high esteem of your twenty-five years' devoted artistic service."

When Mr. Gatti-Casazza resigned from the general directorship of the Metropolitan in 1935, Mr. Setti also sent in his resignation. He had lived in retirement in Genoa since then. He is survived by his wife, a married daughter and two grandchildren.

Dr. Melchiorre Mauro-Cottone

Dr. Melchiorre Mauro-Cottone, organist of the New York Philharmonic-Symphony, died in hospital in New York on Sept. 29, in his fifty-third year. He was born in Palermo, Sicily, on Dec. 12, 1885 and studied first with his father and grandfather, both of whom were musicians. He went later to the Palermo Conservatory, graduating when seventeen. He had begun his career as an organist at the age of twelve. He came to New York in 1905, making his debut in Mendelssohn Hall in 1910, served as organist at numerous churches in New York and elsewhere, was guest organist at the Sesquicentennial Exposition in Philadelphia in 1926, and in the same year was made Chevalier of the

Crown of Italy. For more than ten years he was chief organist at the Capitol Theatre. He also served as an orchestral conductor, leading the Philadelphia Orchestra at the American debut of Marco Enrico Bossi, and in a like capacity with Henry W. Savage's company giving 'The Girl of the Golden West'. At the time of his death he was organist of the Roman Catholic Church of the Holy Trinity, N. Y. His widow and two daughters survive.

Henriette Weber

MINNEAPOLIS, Sept. 20.—Henriette Weber, for several years music critic on the New York Journal, died here on Aug. 2, while on a visit to her sister, Mrs. Theodore D. Crocker. She was born in Champaign, Ill., in 1884, and after study with private teachers, entered Ohio State University and later studied piano at the Berlin Hochschule. While in New York Miss Weber gave lecture-recitals on operas. She was on the board of governors of the Musicians Club and a member of several musical sororities. At the time of her death she had just completed a lecture tour for the American Society of Authors, Composers and Publishers.

Mary Turner Salter

ORANGEBURG, N. Y., Sept. 13.—Mary Turner Salter, composer, and former oratorio and church singer, died here yesterday after a long illness in her eighty-third year. Born in Peoria, Ill., March 15, 1856, she studied singing in the West and afterward with John O'Neill and Erminia Rudersdorff in Boston. From 1874 to 1893, she filled important solo positions in New York and Boston churches and appeared in concert and oratorio. In 1881, she married Sumner Salter, organist. In 1893, she gave up singing to devote her entire time to composition. She wrote over 200 songs among which 'The Cry of Rachel', a setting of a poem by Lizette Woodworth Reese, was the most popular. 'The Pine Tree' and 'Come to the Garden, Love', were also widely sung. She is survived by her husband, two sons and one daughter.

Oscar S. Kraeuter

COLUMBUS, O., Sept. 10.—Oscar S. Kraeuter, teacher of violin and piano and father of Karl, Leonore and Phyllis Kraeuter, New York musicians, died here on Aug. 30, after a short illness, in his sixty-eighth year. He was born in Wheeling, West Va., on Aug. 30, 1871, of a family that had been professional musicians in Germany for ten generations, and after study with his father, graduated at Capital University, Columbus. He taught violin and piano here for fifty years. In 1934 he was awarded the degree of Doctor of Music by Wilberforce University. His wife, formerly Olive Jones, also survives him.

Con Conrad

VAN NUYS, CAL., Sept. 30.—Con Conrad, song writer, died here on Sept. 28, after a long illness. He was in his forty-sixth year. His real name was Conrad K. Dober and he was a native of New York. One of the first productions for which he composed the music was the 'Greenwich Village Follies of 1923'. His best known song was 'Barney Google'. He had been employed at Hollywood writing scores for motion pictures since 1929.

Huddie Johnson

Huddie Johnson, pianist, in private life. Mrs. John Francis O'Brien, was drowned in the storm at Southampton, L. I., on Sept. 21. Born in Coldwater, Mich., in 1901, she graduated from Oberlin Conservatory of Music in 1929, and later won a scholarship at the Juilliard Graduate School of Music. She studied for some time in Germany and in 1933, was awarded the Naumberg prize.

Eugenie Schumann

BERNE, SWITZERLAND, Sept. 27.—Eugenie Schumann, last surviving child of Robert and Clara Schumann, died here recently in her eighty-seventh year. She was the seventh of eight children and was born in Dusseldorf, in 1852. For many years she was a prominent teacher of piano.

Aurelio Giorni

PITTSFIELD, MASS., Oct. 1.—The body of Aurelio Giorni, pianist, who disappeared from Pittsfield on Sept. 23, was found in the Housatonic river yesterday. Mr. Giorni was last seen alive by Conrad Held, a member of the South Mountain Quartet, walking alone down South Mountain towards Pittsfield. The following morning his pocketbook and a notebook were found on a bridge on the road toward Pittsfield. Every effort was made to trace Mr. Giorni in the hope of finding him alive and the nearby woods and surrounding country were searched, both on foot and with aeroplane. The Housatonic river was



Aurelio Giorni

dragged for sixty miles in each direction.

Mr. Giorni was born in Perugia, Italy, on Sept. 15, 1895. He was the son of Carlo Giorni, a landscape painter, and Linda Bergner Giorni, a Philadelphia musician. On his mother's side, he was the great-grandson of the Danish sculptor, Torvaldsen. He received his musical education at the St. Cecilia Academy in Rome and came to America in 1914. He was pianist of the Elshuco Trio from 1919 through 1933. He had taught at the Institute of Musical Art, the Philadelphia Conservatory of Music, the Springfield Conservatory of Music and for the past year, at Smith College. Last April, the National Orchestral Association gave a performance of a Symphony in D, composed by Mr. Giorni and works by him had figured on programs of the New York Chamber Music Society, the Elshuco Trio and the Composer's Forum Laboratory.

In 1921, he married Helen Miller of South Orange, N. J. Mrs. Giorni and three daughters survive him besides one brother and sister.

Carl G. Schmidt

UTICA, N. Y., Sept. 22.—Carl G. Schmidt, former president of the State Music Teachers Association died in hospital here on Sept. 20. Born in Albany in 1868, he lived for many years in Brooklyn. He had been organist of the New York Avenue Methodist Church and the Central Presbyterian Church in Brooklyn, conductor of sight singing at the Brooklyn Institute of Arts and Sciences, president of the Brooklyn Oratorio Society and of the Clef Club of New York.

Mrs. Catherine E. Baker

MONTCLAIR, N. J., Aug. 11.—Mrs. Catherine Elizabeth Brady Baker, former concert pianist and violinist, died at her home on Highland Ave., on Aug. 10. She had been in ill-health for six years. She was fifty-six years old. Mrs. Baker was born in Kingston, Ont., and received her early education in Canadian schools. Later she studied music in New York and Florence, Italy. She gave concerts throughout the United States and Europe. She had been living in Montclair since 1918.

Gustav A. Weidhaas

Gustav A. Weidhaas, creator of many odd props and effects for the stage, died on Aug. 21 at his home in Bronxville after a long heart illness. He was in his sixty-third year. Mr. Weidhaas did stage work for the Metropolitan Opera Company, the Hippodrome, the late Florenz Ziegfeld, George White, Earl Carroll, Billy Rose and others. Fafner, the dragon in the Metropolitan Opera's production of 'Siegfried' was manufactured by Mr. Weidhaas out of wood, cloth and machinery. Surviving are his widow, a son and sister.

Frederick W. Kehl

CHICAGO, Aug. 18.—Frederick W. Kehl of Madison, Wis., believed to have been the oldest active dancing master in America, died of a heart ailment yesterday at the age of seventy-six. He was the founder and principal for twenty years of the Normal School of the Dancing Masters

of America and at one time operated dancing schools in more than fifty Wisconsin cities, and one in Miami, Fla. He began dancing at the age of eighteen in Germany, where he was born, came to America in his early twenties and settled in Madison. In 1910 he was elected the first honorary member of the British Imperial Society of Dancing Masters. Although he was essentially an instructor in ballroom dancing, Mr. Kehl was also interested in other forms of the dance, old and modern. He had six sons and two daughters.

Percival Parham

GLEN COVE, L. I., Sept. 21.—Richard Percival Parham, pianist, who for the past twelve years had been accompanist for Roland Hayes, Negro tenor, died here last night at the home of a friend after a long illness. Mr. Parham was born in Cambridge, Mass., and studied music in Boston and in Europe. Before becoming accompanist for Mr. Hayes, he acted as organist in a Boston church.

Aurelio Coccia

FORT LEE, N. J., Oct. 2.—Aurelio Coccia, formerly ballet master at the Metropolitan Opera House, died in Englewood Hospital on Sept. 30, after a long illness. He was in his seventy-first year. Born in Rome in 1867, he came to America as a dancer in Barnum & Bailey's circus. After fifteen years at the Metropolitan he directed ballets in motion pictures, including 'Aloma of the South Seas' and 'The Humming Bird'.

Albert Kuenzlen

SYRACUSE, N. Y., Sept. 22.—Albert Kuenzlen, former head of the violin department of Syracuse University, died here yesterday. He was a native of Stuttgart and besides playing in the orchestra of the Metropolitan Opera House under Dr. Leopold Damrosch, had been head of the Utica Conservatory of Music.

Thomas B. Gall

PROVIDENCE, Sept. 20.—Thomas B. Gall, leader of the 243rd Coast Artillery Regimental Band and coach of the Brown University Band, died at the Newport Naval Hospital on Sept. 9. A. R. C.

Elma Thomasson Chapman

UTICA, N. Y., Sept. 25.—Mrs. Elma Thomasson Chapman, composer, died at her home here last month after an extended illness. She was a native of Chattanooga, Tenn., and a graduate of the Boston Conservatory of Music.

Anna Braga Franko

Anna Braga Franko, widow of Nahan Franko, violinist and at one time conductor with the Metropolitan Opera, died suddenly on the evening of Sept. 11, in her seventy-third year. Mrs. Franko came to this country in 1894, making her debut in drama at the old Irving Place Theatre. She and Mr. Franko were married in 1899.

Ismaele Voltolini

MILAN, Aug. 30.—Ismaele Voltolini, Italian tenor who was well known to North and South American opera audiences died on Aug. 29 at the age of forty-nine. He made his American debut in New York in 1926 with the San Carlo Grand Opera Company in 'Pagliacci'.

Rudolph Vidas

Rudolph Vidas, violin teacher and father of Raoul Georges Vidas, concert violinist, died on Aug. 21 at his residence, 236 West Seventieth Street, after an eight month's illness. Before coming to the United States he had been conductor of the Wagnerian Circle Society and director of the Model Music School in Rumania. Besides his son he is survived by a widow.

Fred S. Gutterson

HOLLYWOOD, Sept. 1.—Fred S. Gutterson, 'cellist of the Hollywood Bowl Symphony, died of a heart attack at the age of seventy-one on Aug. 29. He had played with the orchestra both summer and winter for nine teen years and was its oldest member.



Alexis Sandersen and Some of His Pupils at Woodstock, N. Y.



Hans Barth, Pianist-Composer, with a Group of Pupils at Mocomonto, the Residence of Mr. and Mrs. Sidney B. Wood at Southampton, L. I., Where Mr. Barth Gave a Recital in August. He Later Went to the MacDowell Colony in Peterboro, N. H., to Compose



Robert Casadesu, Pianist, with His Pupils at the Recent Summer Session of the Fontainebleau Conservatory in France, Where He Is Head of the Piano Department



Miss Helen Chase on Vacation

The Westchester Affiliation of the Mannes Music School, Ralph Wolfe, director, opened its fifth season on Sept. 22. New members of the faculty include Willard MacGregor, Wolfgang Rebner and Paul Wittgenstein. In addition to regular courses the school now offers instruction in clarinet, flute, cornet and trumpet.

Alexander Raab, pianist and teacher, reopened his studio in Berkeley, Cal., after conducting summer classes in Los Angeles.

William O'Toole, teacher of piano, will give courses on ten consecutive Tuesday mornings beginning on Oct. 18. The courses will be in 'Methods' and 'Repertoire and Composition'. There will also be held an open forum for discussion of Mr. O'Toole's work, 'Creative Piano Technique'.

MUSIC LOVERS: SALE! The world's finest recorded music. 50c and 75c per record. Regular price \$1.50 and \$2.00. The Symphonies, Chamber Music, Operas, BACH, WAGNER, BEETHOVEN, SCHUBERT, BRAHMS, etc. Mail Orders sent anywhere. Complete Catalog "MA" on request. Also Victor and Columbia Records.

N. Y. BAND INSTRUMENT CO.
111 EAST 14TH STREET, NEW YORK CITY

PHONOGRAPH RECORDS—Out of print

Discontinued classical vocal recordings of all the great singers of the Golden Age of Opera. 50c up. Also rare collectors' items. Monthly list of records giving description and prices; \$1.00 per year refundable against any purchase.

COLLECTORS RECORD SHOP

71 West 48th Street New York City

RONALD MURAT

Composer-Violinist

ANNOUNCES

The reopening of his New York studio...

404 Riverside Drive

New York Tel. CA. 8-8852

Activities of Schools and Studios

Andrew McKinley, director of Bronx House Music Settlement School, announces that scholarships will be awarded to talented students not previously enrolled in the school. Candidates should make written application to the director, stating age and details of previous study. Opportunity of playing with the school symphony orchestra is open to a few additional musicians desiring orchestral training. Rehearsals are held on Sunday mornings under the baton of Etzel Willhoit.

Karl Ulrich Schnabel, pianist, son of Arthur Schnabel, has joined the faculty of the Dalcroze School of Music. He made his American debut in 1937, appearing in New York and other cities, both alone and in joint recitals with his father.

The school has received a grant from the Whitney Foundation for classes, enabling the beginner in instrumental study to acquire experience in ensemble playing. The classes in composition of the school will co-operate in writing practice pieces for the beginners' classes in ensemble playing. Paul Boepple, director of the school, will co-ordinate the various activities.

Caroline Beeson Fry presented three of her pupils in a Young Singer's Program in her White Plains studio on Sept. 9. Those taking part included Phebe Holden and Dorothy Whipple, sopranos, and Louise Bristol, contralto. The program included arias and duets from 'Don Giovanni', 'Samson et Dalila', and 'Madama Butterfly' and songs in English, German, French and Italian.

Chicago Studios

Bissell Padgett, pianist, held a master class in Peoria, Ill., during the month of August. During the coming season Mr. Padgett will teach one day a week in Peoria in addition to his work in his Chicago studios which he recently reopened.

Josephine Swinney, pupil of Charles Laberge of the American Conservatory, has been re-engaged by the Chicago City Opera Company.

Robert Speaker, baritone, pupil of Theodore Harrison of the American Conservatory, is filling a number of radio engagements, giving twenty-one radio programs weekly.

The Chicago Conservatory of Music announces the addition of Edna Kellogg, soprano, and William Fantozzi, violinist, formerly of WBBM radio station and one-time member of the Chicago Symphony, to the faculty of the conservatory.

Betty Paret, harpist and teacher, has returned to New York and opened her new studio at 140 E. Fortieth Street, where she has resumed her teaching activities. Miss Paret will also teach in Boston and Maplewood, N. J. During October and early November she is scheduled for recitals in Bedford Hills, N. Y., and Hollis, Mass.

Alexis Sandersen, teacher of singing, who has been actively engaged at his summer home in Woodstock, N. Y., from last June to Oct. 1, re-opened his New York studios on Oct. 3. He recently gave three recitals in Woodstock and Mt. Marion, N. Y. Herbert Gledhill, bass-baritone and pupil of Mr. Sandersen, also gave a recital in Mt. Marion.

John Doane has returned from his vacation in New Brunswick and is resuming his teaching at his New York studio.

RUSSELL HORTON

TENOR

612 NORTH NEW HAMPSHIRE AVENUE - - - - - LOS ANGELES, CALIF.

SINGERS WANTED for the ROBERT MALONE CHORAL SOCIETY

Fall and Winter Concerts.

Apply: 1185 Carnegie Hall, New York. CO 5-9739

CAROL MOORLAND

Pianist

1401 Steinway Building New York, N. Y.

MU PHI EPSILON

National Music Honor Society

President: Bertha M. King, Minneapolis
MacPhail School of Music, Minneapolis, Minn.

NATIONAL CLUB HOUSE

335 Central Park West, New York
Tel. RIVERSIDE 9-9332

Edna M. Werdehoff, Mgr.
Home Environment for Music Students

EDOUARD GROBÉ

AMERICAN TENOR

Mgt.: Arthur Judson, Inc.,
Steinway Bldg., New York
Division: Columbia Concerts Corp.
of Columbia Broadcasting System

ALICE TULLY

DRAMATIC SOPRANO

OPERA — CONCERTS —

Guest Soloist with Orchestras

Concert Management: BERNARD R. LABERGE, INC., 2 West 46th Street, New York

MARION FRANK LESLIE

Dramatologist

Personal Representative: G. H. Dalrymple, 250 West 57th Street, New York

CARMEN JUDAH

TEACHER OF SINGING AND SPEECH

Associate of Royal Academy of Music, London
Address: 69 West 11th Street, New York

By appointment only Tel.: ALG. 4-2066

EMILY ROOSEVELT

Soprano

Concerts - Recitals

ATHENAEUM CONCERT MGT.
M. Goodner, Man's Dir., Steinway Hall, N. Y.

London Times: "If there were more of his mind and talent, the organ might be saved. . . ."

FOX

N. Y. C.: "One of America's Prides."

Chicago: "Phenomenal Mastery."

Mgt. Bernard Laberge
2 West 46th St. New York

ROBERT ELMORE

ORGANIST

"has solidly grounded technique and is a musician of feeling and perception." N. Y. Times, Dec. 3, 1936

Management: RICHARD COPLEY, 113 West 57th Street, New York

Portugal Hails Revival of National Music

Distinction Between Sensual 'Fado' and Wholesome Folk Song Made in Effort to Preserve Musical Inheritance—Government Takes a Hand

By KATHERINE H. CARNEYRO

Oporto, Portugal, Sept. 15.

WITH the renaissance of Portugal under the regime of Salazar, there has been a revival of national music throughout the country. Foreign visitors to Portugal are generally led to believe that the melancholy and sensual song known as the 'Fado', heard in the popular cafes of Lisbon, is considered the national music of the country. This is an error which the defenders of national music are trying to rectify, as it is no more characteristic of the people than jazz can be said to be the traditional music of the United States. True Portuguese music is obviously opposed to the 'Fado' in both character and form. It is wholesome, while the 'Fado' is the contrary; its rhythm is quite varied—decidedly modern, strange to say—while the 'Fado' has a "squareness" of form.

Like that of many other countries, Portuguese folk-music is a mélange of many sources, native and foreign, illiterate and cultivated, religious and secular. The songs are reminiscent of Celtic, Roman, Greek and Moorish antiquity. Even the hawkers' cries conceal the origins of liturgic and pagan music. The folk-song is fresh and charming, full of poetry in contrast to the fire and passion of Spanish music.

There is also a mistaken idea that Portugal and Spain are much alike. On the contrary, the difference between the two countries is remarkable. Geographical conditions are so distinct that their influence on the character of the music is most notable.

Government Department for Folk Song

For the purpose of saving these gems of songs from becoming extinct the Government has created a department of research for the recording and publication of folk-music so that hundreds of melodies, said by French and English authorities to be of exceptional beauty, have been collected.

In more formal fields, Portugal maintains two leading institutions of music, the National Conservatory of Lisbon, which has about thirty teachers, and the Oporto Conservatory, a Municipal institution with eighteen members on the faculty.

A purse of money is given each year by the Government, not only to laureate graduates but to musicians of merit who desire to further their knowledge by study abroad. This year the contest was for violinists, the prize being won by a girl from Oporto.

Two Symphony Orchestras

There are but two permanent symphony orchestras, both in Lisbon. The Emissora Nacional has its headquarters at the principal radio station, and is a Government concern, under the direction of Pedro Freitas Branco, for which world renowned artists as well as native talent are engaged. It is often heard on the air in special programs of Portuguese music. The Philharmonic Symphony orchestra, under private management, is conducted by Doctor Ivo Cruz, whose efforts have made it possible to

give performances of choral works with orchestral accompaniment, which formerly had been difficult to realize in Portugal.

The Society of Concerts and the Musical Culture centre are two concert so-



Guilhermina Suggia, Noted Portuguese Cellist

cieties of Lisbon under whose direction many fine artists were heard this season, among them Virovai, Moiseiwitsch, Bustabo, Dobrowen, Piatigorsky, Editha Fleischer, Backhaus, Feuermann, Aurau, Lotte Schoene and so on. The same musicians appeared in Oporto for the Musical Culture Circle and the Orpheon Society of that city. This season's activities also included performances by the Italian Opera Company of Milan.

In the University City of Coimbra, which celebrated the 600th anniversary of the University's foundation, a concert devoted to Portuguese Eighteenth century composers was an important feature of the Musical Festival.

Among Portuguese Musicians

Among Portuguese musicians one finds several names internationally known. The 'cellist, Guilhermina Suggia, who has been considered by many as the greatest woman 'cellist living, has, strange to say, never been lured to America, but divides most of her time between her home in Oporto and London.

From the age of five until sixteen, she received 'cello lessons from her father, after which the famous 'cellist Klengel became her teacher. At seventeen she made her debut at the Leipzig Gewand-



Claudio Carneiro, Composer and Teacher

haus Concerts under Nikisch. Since then she has toured all the European cities, and this year gave a series of concerts in England, Ireland and Scotland.

Special mention should be made of the Portuguese pianist and composer, Viana da Motta, who was feted this spring, not only in Portugal but also in

Germany. As a pianist he has toured Europe, also North and South America. Recently he completed many years of service as Director of the Lisbon Conservatory, to which position Dr. Ivo Cruz has now been appointed.

Ravel's "Favorite Conductor"

A more recent addition to the list of celebrities is that of Pedro Freitas Branco, whose reputation as Ravel's favorite conductor for interpreting his works has brought him fame. In 1932 he was called by Ravel to conduct the Musical Festival of his complete works, and the first audition of the piano concerto. After that he conducted the Colonne, Padeloup and Lamoureux orchestras of Paris, and the orchestras at Ostend, Monte Carlo, Brussels and Geneva. He was then given the direction of the symphony orchestra of the National Radio Station in Lisbon. This season he conducted twelve concerts of the Padeloup Orchestra, two of these being dedicated to the works of Ravel, besides regular concerts in Lisbon and Oporto, Paris, and a B.B.C. concert in England. The Italian Opera Company of Milan was also under his direction during its stay in Portugal. Throughout the summer and autumn he will be conducting in Belgium, Paris, and other centres, and in 1940 he will go to the United States.

Among the Portuguese composers inspired by their native music, who have received recognition in countries outside



Viana da Motta, Pianist

of their own, will be found the names of the late Francisco Lacerda, Claudio Carneiro, Luiz Freitas Branco, Rui Coelho and Viana da Motta.

Lacerda, conductor of the symphony orchestras of Marseilles and Nantes, and teacher at the Paris Schola Cantorum, was the author of several fine Portuguese songs, some of which are in the repertoire of the singer Madeline Gray, and have been sung with orchestra under Cortot.

Claudio Carneiro, pupil of Widor and Paul Dukas, was first heard of in Paris in 1923, when Gabriel Pierné conducted his Prelude, Choral and Fugue. Other works for orchestra, chamber music, compositions for piano and songs have been heard in the leading cities of Europe and South America. He is at present teacher of composition at the Oporto Conservatory. Luiz de Freitas Branco, brother of the conductor, is a theorist of the ultra-modern school of

Two Orchestras, Two Conservatories and Concert Societies Maintain High Musical Standards—Composers and Teachers Gain Recognition



Pedro Freitas Branco, Conductor

composition. Rui Coelho, critic and composer, is widely known as the writer of Portuguese operas, cantatas and oratorios.

Women also take not a small part in music in Portugal, those worthy of mention being Elisa Pedroso, founder of the Musical Culture Circle; the young pianist Henela da Costa, and Berta Alves de Souza, the talented young orchestral conductor.

FOUNDING OF BOGOTA OBSERVED BY FESTIVAL

400th Anniversary of Colombian City Marked by Performance of Latin-American Music

BOGOTA, COLOMBIA, Sept. 15.—On the occasion of the 400th anniversary of the foundation of Bogotá, the Orquesta Sinfónica Nacional organized during the month of August a festival of Latin-American music.

The government invited several conductors for this occasion, including Oscar Lorenzo Fernández of Brazil, who gave two concerts, presenting his own works, and music by Villa-Lobos and other Brazilian composers; Armando Carvajal of Chile, who gave a program of Chilean composers, Humberto Allende, Domingo Santa Cruz, and others.

Guillermo Uribe Holguín, Colombian composer and conductor, conducted a concert of his own works; and Nicolas Slonimsky of Boston presented a program of composers of Cuba: Roldan, Caturra, a work by a Colombian composer, Carlos Posada Amador, and compositions of Roy Harris and William Grant Still. The festival was concluded with a concert by the permanent conductor of the Orquesta Sinfónica Nacional of Bogotá, Guillermo Espinosa, who led compositions by a young Colombian composer, Mejia, and works by Fabini (of Uruguay) and Calcaño of Venezuela.